

Cultural Tourism Partnerships: Avenues for Dialogue

A Case Study on the Potential Role of the Nebraska Arts Council in Omaha Cultural Tourism

by
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A Master's Project

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Degree of Masters of Science in Arts Management

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ABSTRACT

This Master's Project was conducted in partial fulfillment for a Master of Science Degree in Arts Management from the University of Oregon. The following document details the research conducted for this intrinsic case study of the role of the Nebraska Arts Council in Omaha Cultural tourism. In framing the context of the study, a review of pertinent literature was performed in the areas of defining cultural tourism, emerging trends, benefits of cultural tourism partnerships, representation, state agencies and tourism, and tools for success. The findings of the study are presented as a synthesis of interview and questionnaire outcomes in conjunction with the literature review. This study concludes with a discussion of recommendations for (1) Omaha arts and cultural entities, (2) the Greater Omaha Convention and Visitors Bureau, and (3) further investigation.

KEYWORDS

Regional cultural tourism, arts and tourism advocacy, state arts agency partnerships, arts marketing.

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CHAPTER 1 | Introduction

1.01 | Purpose of the Project

The purpose of this research project was to investigate the role of the Nebraska Arts Council (NAC) in Omaha Cultural tourism in order to identify current and potential collaborations with the Greater Omaha Convention and Visitor's Bureau (GOCVB) and the local cultural tourism industry as a whole. During this study, I analyzed the current procedures for gathering information about arts and cultural happenings in Omaha, the manner in which these events and organizations were marketed to the public, and the avenues of dialogue between arts and tourism sectors. I also analyzed the perceptions of administrators in both the tourism and arts industries regarding the establishment of a central line of communication between the arts and tourism in Omaha.

1.02 | Statement of the Problem

At first glance, little documentation exists on the presence of cultural tourism partnerships in Nebraska. Although it is noted on the National Assembly of State Art Agencies' (NASAA) website that many state art agencies have robust initiatives tied to cultural tourism, there is a gap in the research with regard to public knowledge of such initiatives in the state of Nebraska. To date, a review of the literature has produced no study on existing partnerships, or potential collaborations with Nebraska's state art agency, arts and cultural organizations, and tourism institutions and administrators. In identifying potential relationships and roles of collaboration between the NAC and GOCVB, the

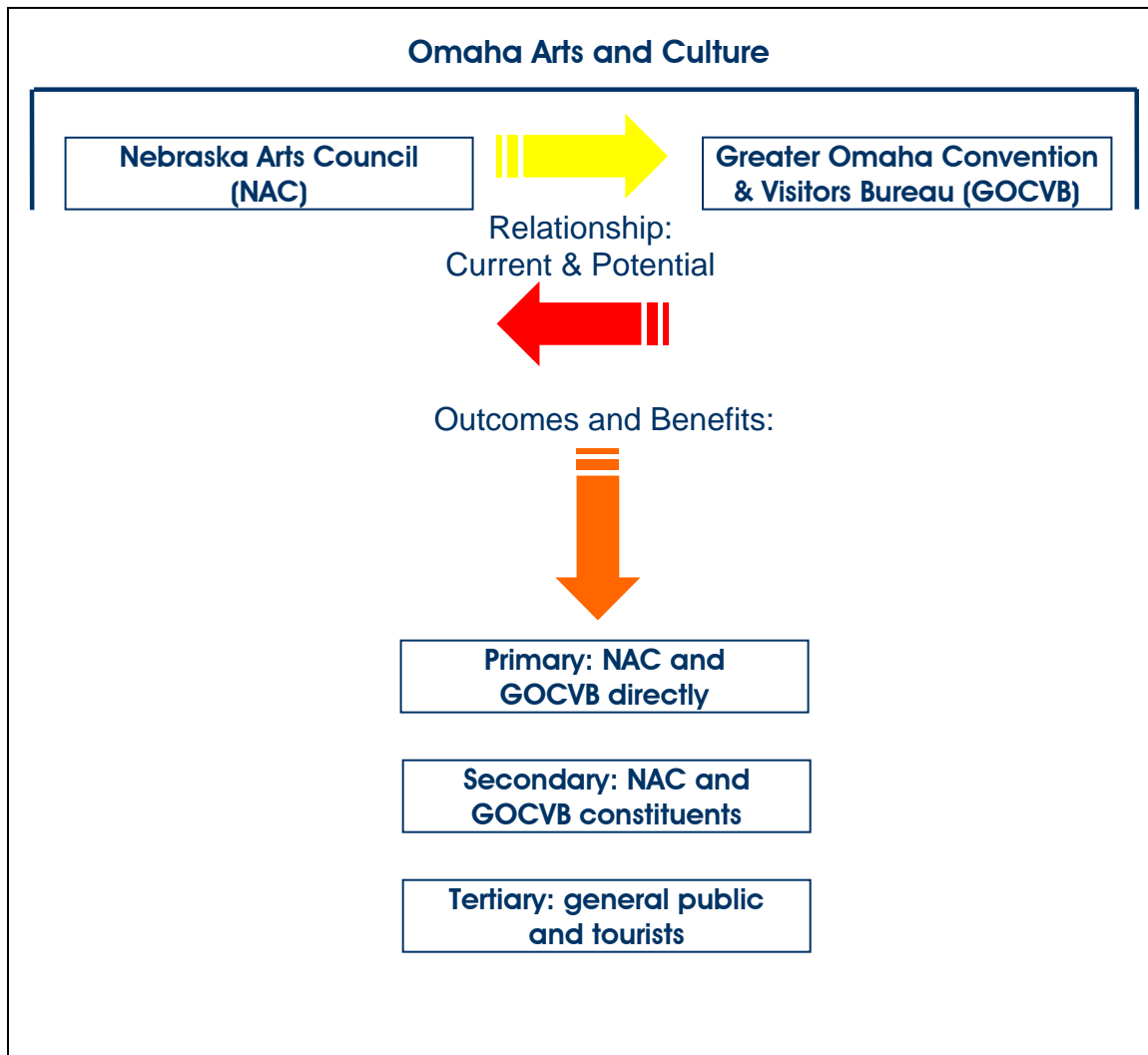
research conducted sought to understand the larger phenomenon of state arts agency and tourism partnerships as they exist across the United States.

The research project was undertaken with the perspective that a study of potential collaborations between the state arts agency and tourism industry is significant in that it might provide additional support for arts advocacy. The value of cultural tourism is closely linked to the overarching value of the arts, as Glickman (1997) states, “...arts and culture are the expressions of a community’s heart and soul” (p. 1). Glickman illustrated that it is the arts and cultural venues that are most capable of describing a location, a presence, and a community to unfamiliar visitors. Therefore, identifying potential relationships between arts and tourism sectors reap benefits for both parties, in that local arts and cultural organizations receive added attention, and the tourism sector gains venues in which to attract potential visitors.

1.03 | Conceptual Framework

The case study examined existing and potential relationships between the NAC and GOCVB in Omaha within the overarching value of the arts (please refer to **Figure 1.1** for conceptual framework schematic). An examination of this relationship determined the likeliness and extent of benefits to both parties as well as the secondary benefits to other local arts and tourism institutions within Omaha, and tertiary benefits to the general public and tourists.

Figure 1.1 | Conceptual Framework Schematic



1.04 | Purpose Statement

The purpose of this case study was to examine the role of the NAC in Omaha cultural tourism, in order to identify current avenues of dialogue and potential collaborations with the GOCVB. Consequently, it was sought to understand ways in which such a relationship may benefit arts and tourism entities and arts patrons living and visiting the metropolitan area as a whole.

1.05 | Methodological Paradigm

The methodological paradigm in which the researcher was positioned was interpretive social science. As outlined by Neuman (2003), this paradigm draws on the idea that multiple realities are constructed through meaningful human interaction. It was the understanding of the researcher that multiple social and contextual realities towards the arts as well as cultural tourism in Omaha existed. This methodology influenced the design of the study, as it sought to understand arts and tourism entities and their relationships through the perceptions of each participant. Collective perceptions of each participant assisted in securing triangulation of observers and provided a rich, thick understanding of the topic being explored.

1.06 | Role of the Researcher

As a researcher, I am someone with limited, but pertinent inside information of the arts and culture in Omaha, as gained by a 250-hour internship at the NAC during the summer of 2006. During my internship, I established relationships with NAC and GOCVB staff members which influenced my own perceptions of the research outcomes. Furthermore, I believe that there is great value in the arts and that these values are transferable to cultural tourism. In addition, I believe that tertiary benefits to the general public and Omaha tourists as a result of cultural tourism sector partnerships are increased access to cultural information and additional opportunities for a cumulative cultural understanding.

1.07 | Research Questions

Case study research was drawn out of the multitude of realities presented by the participating actors. Based on the conceptual framework of cultural tourism in Omaha, this research sought to answer the following main research question: What is the potential role of the Nebraska Arts Council in local and regional cultural tourism in Omaha? Subsequent research questions which were explored included:

- ◇ Who are the key players influencing cultural tourism in Omaha;
- ◇ How is the value of the arts being framed by regional tourism and convention bureaus;
- ◇ How are cultural attractions currently being marketed;
- ◇ In what ways might the Nebraska Arts Council promote the arts through tourism;
- ◇ What potential relationships might be formed with the Nebraska Arts Council;
- ◇ In what ways might the Nebraska Arts Council and local tourism goals and objectives align to create one central message;
- ◇ What perceptions do local arts and tourism industries have of one another; and
- ◇ What are the current marketing objectives of visitors' bureaus and local arts organizations?

1.08 | Definitions

For the purpose of this study, terms will be defined as follows:

Advocacy..... Active support of an idea or cause.

Arts Marketing.....The manner in which information about arts and culture are announced to the public.

- Arts Participation**..... Number of visitors who attend or engage in arts events.
- Arts Partnership**..... A relationship between one or more arts organization and non arts-related entity.
- Cross-sectional Case Study**... Seeks to understand one particular phenomenon at a set point in time.
- Cultural Tourism**..... A form of tourism that focuses on the arts and cultural environments of a destination.

1.09 | Delimitations

This study was delimited to Omaha, Nebraska arts and culture organizations and the metropolitan area tourism industry. Although acknowledging that there are a multitude of realities in society, through my research I had hoped to identify a way in which the NAC and GOCVB administrators could form a collaborative message about the value of what Omaha offers citizens and visitors culturally and economically. I recognized that a myriad of other categories might also be linked with cultural tourism, but my focus was solely on the relationship between the arts and cultural tourism in this one location.

1.10 | Limitations

The limitation of the study is that findings cannot be generalized to other geographic locations or situations. Instead, information gained from this research will assist in understanding the larger phenomenon of state arts agency and tourism collaborations within the United States.

Furthermore, collected research illustrates lopsided data collection sources, as more subject participants from arts organizations were recruited than tourism entities. This reflects the real world nature of the tourism industry, in that fewer tourism entities are needed to promote a much higher number of arts and cultural organizations in an area.

1.11 | Benefits of the Study

This study is important and relevant to the field of arts administration. On a national level, it identified and presented knowledge about the state of Nebraska, propelling research in arts partnerships associated with state arts agencies forward. Within the local geographic scope, it provides greater insight into cultivating arts partnerships and the risks and rewards associated with them. Participants in the study were able to utilize research findings to gauge if they currently participate in cultural tourism to the extent that they are capable of or willing to. Furthermore, by exploring potential relations, both Omaha metropolitan area tourism and arts sectors (even those who did not to participate in the study) gained valuable information about respective entities. Ultimately the tourists, citizens, and government of Nebraska benefit from the knowledge, as it provides additional outlets for exposure to arts marketing and an increase in diverse collaborative projects unique to the region.

CHAPTER 2 | Research Design

2.01 | Introduction

Omaha, Nebraska was selected as the case study site due to its location along the I-80 corridor of the Midwest. This is an area which is often overlooked by tourists as a cultural destination. As Kurt Andersen (1997) explains, “Omaha is one of those ultimate flyover places, an urban Podunk so vaguely situated in coastal Americans’ mental maps that the mere mention of it can actually halt conversation”, (p. 1). Andersen continues, and I concur, that although Omaha’s cultural scene hasn’t quite hit the stride of other such creative cities as Seattle or Austin, its growth over the past twenty years in cultural sectors is remarkable and diverse. Andersen attributes this largely to local heroes and claims it was more of an organic development rather than a “grand master plan” on behalf of city administrators. The location of the city, its recent growth and diversity in cultural experiences, and the opportunities for citizens to influence the cultural landscape make it an interesting case study in which to investigate regional cultural tourism.

The purpose of this research project was to seek a holistic snapshot of cultural tourism in Omaha, identifying key players, potential relationships, collaborative marketing initiatives, and patterns of consistency. Expectations of the research were to identify key individuals influencing cultural tourism in Omaha. It was intended by the researcher that the participants selected for the study would present a realistic opinion of whether or not uniting arts and tourism in this location was possible, beneficial, and worthwhile. It was expected to identify that some partnerships occur already on a very informal level, and it was hoped that an understanding of the scope of existing partnerships would lead to a

more formal protocol for engaging and maintaining dialogue between arts and tourism. Complete duration of the research project was six months from 1/10/07 through 6/10/06.

2.02 | Research Approach

The research strategy used was an intrinsic cross-sectional case study of cultural tourism in Omaha, Nebraska for a descriptive purpose, and followed a linear research path. Jones and Lyons (2004), Kyburz-Graber (2004), Newman (2003), Stake (1995), and Verschuren (2001) provide that case study is useful in studying a purposely selected unit of analysis in a natural context through multiple dimensions. Case study is valuable in a social science setting when answering questions of “what,” “why” and “how.” The research sought to understand existing relationships between the arts and tourism sector, why the relationship is beneficial, and how successful relationships are cultivated.

2.03 | Strategy of Inquiry

Research sought to understand the current and potential relationships between the Nebraska Arts Council and tourism in Omaha through the realities of multiple participants. The strategies of inquiry used included telephone interviews, e-mail based interviews and questionnaires. In gathering data for the case study, representatives of the two main organizations (the NAC and GOCVB) were interviewed. Supporting information was gathered through questionnaires completed by local public relations and marketing directors of arts organizations and tourism which are affiliates or constituents of the NAC and GOVCB.

2.04 | Overview of Research Design

In studying the potential role of the NAC in local cultural tourism, administrators of arts and tourism in Omaha were identified through comprehensive NAC contacts databases as well as information available through the City of Omaha website. These purposively selected participants were beneficial in understanding how the value of the arts was being framed by regional tourism initiatives, and how they were impacted by their own relationships with the NAC and GOCVB. From this contextual understanding, research evolved to identify ways in which the Nebraska Arts Council might promote the arts through cultural tourism, avenues for dialogue between arts and tourism, and what potential relationships might be formed with the Nebraska Arts Council.

2.05 | Selection of Participants

For the purpose of the study, appropriate arts and tourism organizations possessing valuable knowledge about cultural tourism in Omaha, Nebraska were first identified. Only the Manager or Director of Marketing and Public Relations from each of these organizations were approached to participate in the study. In the instance that the organization was very small and did not have a Marketing or Public Relations Manager, the Executive Director was asked to participate instead. Gender, ethnicity, income level, etc. of participants was unknown and not related to the study. All voluntary participants and their answers were included in the final document, unless responses to research instruments indicated an extreme bias or were nonsensical.

Cultural Tourism Partnerships: Avenues for Dialogue

Arts organizations were selected from the Nebraska Arts Council's comprehensive contact list of local arts organizations in the Omaha vicinity and included: A Touch of Irish Music, Almeda Concerts, ANALOG, Andreasen Circle, Art & Soul Center for the Arts, Arts Aim, Inc., Association of Nebraska Art Clubs, Associated Artists of Omaha, Baby D. Inc., Bellevue Artists Association, Bemis Center for Contemporary Arts, Blue Barn Theatre Project, Blues Society of Omaha, Inc., Brigit St. Brigit Theatre Company, Cantorum Foundation, Cathedral Arts Project, Circle Theatre Inc., Concert Hall Series Inc., El Museo Latino, Film Streams, Inc., Grande Olde Players Company, Hot Shops Community Foundation, John Beasley Theater, Joslyn Art Museum, KIOS-FM, The Mastersingers, Nebraska Cultural Alliance, Nebraska Choral Arts Society, Nebraska Shakespeare Festival, Nebraska Story Arts, Nebraska Wind Symphony, Nebraskans for the Arts, North Omaha Loves Jazz Cultural Arts and Humanities Center, Omaha Academy of Ballet, Omaha Area Youth Orchestra, Inc., Omaha Chamber Music Society, Omaha Community Playhouse, Omaha Conservatory of Music, Omaha Jazz, Omaha Modern Dance Collective, Omaha Performing Arts Society, Omaha Summer Arts Festival, Inc., Omaha Symphonic Chorus, Omaha Symphony Association, Omaha Theater Company, Opera Omaha, Orchestra Omaha, Organ Vesper Series, Ralston Community Theater, River City Mixed Chorus, Shelterbelt Theater, SNAP! Productions, Stages of Omaha Theatre Company, Inc., Tuesday Musical Concert Series, VSA Arts Nebraska.

Organizations representing the tourism industries were selected due to their location in the greater Omaha area: Public Relations Managers at the Nebraska Division of Travel and Tourism, Bellevue Chamber of Commerce,

Greater Omaha Chamber of Commerce, Greater Omaha Convention and Visitor's Bureau, Papillion Community Foundation, and Sarpy County Welcome Center.

These institutions are the only tourism organizations in the vicinity.

The two subjects purposively selected for non-confidential interviews were based on their job title, location, and my previous work experience with them. Selected participants for the interviews included: Marty Skomal, Director of Programs (NAC) and Group Tour Coordinator (GOCVB), Bill Slovinski.

2.06 | Data Collection Instruments

In addition to a continual review of related literature, the study utilized questionnaires and interviews to collect data. Separate questionnaires were generated for the arts organizations and tourism players, and each took no longer than ten to twenty minutes to complete. These questions sought to gather information on arts partnership benefits, risks, resources, perceptions, and sharing arts participation data in the community. Questions were written in a manner that was catered to the arts and tourism segments individually. Similar insights were sought from separate interview questions for NAC staff and GOCVB staff. No unpublished existing data was used in this research study, and all research originated from Eugene, Oregon. Please refer to **Appendices D.1** and **D.2** to view questionnaires and **D.3** and **D.4** to view interview questions.

2.07 | Recruitment and Consent Forms

The sixty selected questionnaire subjects and two interview subjects were mailed packets once all Human Subjects requirements had been fulfilled.

Recruitment information was written in a manner that was honest and straight forward and included a clearly stated purpose; the type of research to be conducted; eligibility requirements (based on job position); researcher contact name, department and institution; benefits; and that all participation was voluntary (see **Appendices E.1** and **E.2** for recruitment instruments).

The consent clause for questionnaire participants was included within the recruitment document itself. Consent signatures were not collected by questionnaire participants, since their names and affiliated organizations remain anonymous. Questionnaire participants were given the option to include contact information should they be interested in providing additional information later on in the study (Refer to **Appendices D.1** and **D.2**).

Interview participants were asked to sign and return the consent form to the researcher prior to the interview taking place. A signed consent form was collected from the NAC participant; however verbal consent was given by the GOCVB participant. Please refer to **Appendix E.3** for the interview consent form.

2.08 | Coding and Analysis Procedures

Questionnaire and interview responses were analyzed using an inductive process, whereas categories and patterns emerged from the data rather than being imposed on that data prior to its collection. Analysis of the data produced several themes and an apparent disconnect not only between arts and tourism sectors, but also small and large institutions. (Refer to **Appendix D.5** for all questionnaire responses).

The telephone interview with NAC staff was voice recorded, and transcribed. Electronic copies of the transcription as well as hard copies of the GOCVB interview responses provided via email were saved on the researcher's computer hard drive. A back-up disk was also generated and a hard copy was printed for the researcher. Data will be destroyed upon the completion of the graduate research project. All tangible documents will be shredded and computer files will be deleted.

2.09 | Strategies for Validating Findings

Two techniques were utilized to ensure validity. The first was triangulation of data. Information was collected from a variety of sources and insight was gained from multiple perspectives. Secondly, member checks were utilized. Interview participants were given the option to review any quotations used in the final research project.

CHAPTER 3 | Literature Review

3.01 | Purpose of the Literature Review

This literature review provides an overview of cultural tourism, and examines its relation to arts and tourism sector partnerships. The definitions and context, as well as benefits and risks explored through the literature formulate a basic understanding of the environment of cultural tourism. Finally, this review will draw on the emerging themes within the larger body of arts and administration research to provide a broader context for the case study.

3.02 | Method and Sources for Review

Searches for literature were conducted using the University of Oregon library system, including Oregon Interlibrary Loans: ORBIS, Cascade Alliance union catalog. The World Wide Web was also searched through Google and Yahoo search engines. Gathered materials used in the literature review included peer-reviewed journal articles, books, academic documents, government and RAND corporation research articles, state arts agency publications, and web site information. Key word search terms included: “cultural tourism,” “arts tourism,” “arts partnerships,” “government partnerships & art,” “state arts agency & tourism.” Resources were also drawn from the bibliographies of collected materials, and information gained in a cultural anthropology course at the University of Oregon.

3.03 | Framing the Values of the Arts

McCarthy et al (2004) discusses that, beginning in the early 1990’s during the culture wars, the public’s opinion and belief in the value of the arts was

beginning to waver. Social and political pressures forced arts advocates to articulate the public value of the arts. Because explanations of the intrinsic values would not suffice, advocates were challenged to emphasize instrumental values: those which could provide measurable benefits such as economic growth and student learning. **Figure 3.1** illustrates these instrumental arguments as McCarthy et al (2004) cites from literature.

Figure 3.1 | *Summary of Instrumental Benefits Claimed in the Literature* (p. 36)

Type of benefit	Improvements in:
<i>Economic</i>	◇ Employment, tax revenues, spending
	◇ Attraction of high-quality workforce
<i>Cognitive</i>	◇ Academic performance
	◇ Basic skills, such as reading and math
	◇ Learning process
<i>Behavioral and attitudinal</i>	◇ Attitudes toward school (attendance rates)
	◇ Self-discipline, self-efficacy
	◇ Pro-social behavior among at-risk youth
<i>Health</i>	◇ Mental and physical health among elderly
	◇ Reduced anxiety in face of surgery, childbirth
<i>Social</i>	◇ Social interaction, community identity
	◇ Social capital
	◇ Community capacity for collective action

What McCarthy et al (2004) proposes is a resurgence of the intrinsic argument for the arts. Proclaiming that captivation, pleasure, the expanded capacity for empathy, and the expression of communal meanings was equally if not more important than the instrumental benefits of cognitive or economic assessments. They propose that the intrinsic benefits of the arts are best illustrated in the following three ways:

- 1). *Immediate benefits* in the forms of pleasure and captivation which come directly from engaging in an arts experience.

- 2). *Growth in individual capacities* as illustrated through enhanced empathy for other people or cultures and an understanding of the world gained through arts experiences.
- 3). *Social bonds created between individuals* when they share in their arts experiences and through reflection and conversation.

Advocacy efforts still emphasize arguments based on measurable outcomes, which requires that administrators adapt the approach in which they inform and actively engage the public as their audience. I propose this can be partially achieved through partnerships with the tourism arena, because the intrinsic benefits explained by McCarthy et al have the most appeal to the cultural tourist: pleasure, captivation, learning about other cultures and creating social bonds (Glickman, 1997; McCarthy, 1992; Smith, 2003).

3.04 | Defining Cultural Tourism

Most authors and experts create sub classifications for the various facets of cultural tourism, yet these distinctions undoubtedly blur into one another's borders. As illustrated in **Figure 3.2**, there is much overlap between classifications of heritage tourism, arts tourism, creative tourism, urban cultural tourism, rural cultural tourism, indigenous cultural tourism, and popular cultural tourism.

Figure 3.2 | A Typology of Cultural Tourists (Smith, 2003, p. 37)

<u>TYPE OF CULTURAL TOURIST</u>	<u>TYPICAL PLACES/ACTIVITIES OF INTEREST</u>
<i>Heritage Tourist</i>	Visits to castles, palaces, country houses Archaeological sites Monuments Architecture Museums Religious sites
<i>Arts Tourist</i>	Visits to the theater Concerts Galleries Festivals, carnivals, and events Literary sites
<i>Creative Tourist</i>	Photography Painting Pottery Cookery Crafts Language learning
<i>Urban Cultural Tourist</i>	Historic sites Regenerated industrial sites Waterfront developments Arts and heritage attractions Shopping Nightlife
<i>Urban Cultural Tourist</i>	Village, farm or agro-tourism Eco museums Cultural landscapes National parks Wine trails
<i>Indigenous Cultural Tourist</i>	Hill tribe, desert or mountain trekking Visits to cultural centers Arts and crafts Cultural performances Festivals
<i>Popular Cultural Tourist</i>	Theme parks and themed attractions Shopping malls Pop concerts Sporting events Media and film sets Industrial heritage sites Fashion and design museums

As defined by the National Assembly of State Arts Agencies' (NASAA) web site, cultural tourism is:

Based on the mosaic of places, traditions, art forms, celebrations and experiences that portray this nation and its people, reflecting the diversity and character of the United States. Travelers who engage in cultural tourism activities visit the following: art galleries, theater and museums; historic sites, communities or landmarks; cultural events, festivals and fairs; ethnic communities and neighborhoods; architectural and archaeological treasures.

Garfield (1997), Glickman (1997), McCarthy (1992), McKercher and Ho (2006), U.S. Department of Commerce [DOC] and the President's Committee on the Arts and Humanities [PCAH] (2005) assert that regardless of how cultural tourism is defined, the arts are innate in the description. McCarthy (1992) states:

Artists create art. The arts industry and arts organizations support these artists and all art, past and present. Historic preservation and cultural conservation organizations work to document, conserve, interpret, protect, preserve, and restore (among other things) artistic statements of the past and of other (sometimes threatened) cultures. And the results of all these endeavors are irresistible to many tourists. (p. 4).

3.05 | Cultural Tourism as an Emerging Trend

In the last several years, cultural tourism has become a favorite pastime for many leisure travelers, because it draws upon a sense of place, a collection of

artifacts and history, and commodities in which to remember experiences by. These things combined are very appealing to travelers. Cultural tourism offers the traveler a perspective of life unique to their own, and draws on the desire to experience diverse cultural landscapes and forms. It also allows access to the past, showcasing artifacts from a different place and time (Garfield, 1997; Glickman, 1997; McCarthy, 1992; McKercher & Ho, 2006). The Travel Industry Association of America (TIA) and U.S. Department of Commerce, Office of Travel and Tourism Industries (2006) states, “More and more travelers are seeking the authentic American experience offered through cultural [and heritage] tourism” (p.22).

TIA reports that eighty-one percent of the 146.6 million U.S. adults who took trips more than fifty miles away from their homes during 2005 engaged in historical or cultural activities during their travels. When compared to other tourism profiles, cultural tourists: spend more (\$623 compared to \$457 of others, not including transportation to and from the destination), and travel longer (5.2 nights compared to 3.4 nights per trip). These cultural travelers wish to enrich their lives with new experiences through travel. Seventy-five percent of travelers aged 18-34 reported their trips were more memorable if during their travels, they learned something new (TIA, 2003).

3.06 | Benefits of Arts and Tourism Sector Partnerships

The recent nation-wide decline of government funding and foundation support in the cultural sector has forced arts organizations to seek out more

sustainable financial resources and marketing initiatives. Americans for the Arts (2002) reports,

When governments reduce their support for the arts, they are not cutting frills. Rather, they are undercutting an industry that is a cornerstone of tourism, economic development, and the revitalization of many downtowns. When governments increase their support for the arts, they are generating tax revenues, jobs, and a creativity-based economy. (p.7)

Lippard (1999) identifies that showcasing the arts by way of the tourism arena places a focus on the bottom line local base: who and what are within the community. Through this introspective approach, money is channeled within a specific location: acting as a partial substitute for the decline in funding from government sources. Baldrige (1999) elaborates, stating,

Cultural tourism seeks to grow profits by encouraging new and repeat visitors from outside the local economic trade area to travel and sample the area's vast bounty of cultural offerings and characteristics. It also builds revenue by inviting those who are already coming to the region for business, conventions, or pleasure to stay longer (p.16).

Partnerships between cultural organizations and tourism may help to bring money into arts organizations and alleviate financial shortcomings through these revenue streams. According to Baldrige (1999), "The tourism sector is an untapped opportunity for the arts to grow its vision. Cultural organizations continue to support their underlying mission, but are capable of expanding their audience base and increase earned income" (p. 15).

Conversely, the cultural sector is largely responsible for attracting tourists to a location. These tourists seek authentic experiences in which they come to understand the stories and essence of a particular location, time, and community (DOC & PCAH, 2005; Garfield, 1997; Glickman, 1997; McCarthy, 1992; Pratt, 2002; Rosenow & Pulsipher, 1979). For example, Omaha's Joslyn Art Museum is celebrated for its collection of art portraying the American West. Tourists who view watercolors and prints by Karl Bodmer documenting his 1832-1834 journey to the Missouri River frontier will gain a greater understanding of westward expansion and history of the location. Furthermore, the sharing of participation numbers between sectors will establish a more realistic picture of the prevalence of cultural tourism and the interest in arts and culture in Omaha.

3.07 | Representation

Lippard (1999) identifies that most of the money circulating through tourism and partnership dollars are within the "safe arts:" the large institutions and those events and attractions which have "received a high-art stamp of approval because it is perceived as 'an economic development resource'" (p. 75). Lippard affirms that these cites are not fully representative of a location and therefore, the regions' identity is falsely diluted. In addition, Lippard believes that the objects represented within the walls of the museum have already been psychologically and philosophically sorted out for the viewer- the "encyclopedia factor" educates and steers thinking in one specific pre-determined direction. To avoid this phenomenon, DOC and PCAH (2005), Garfield (1997), Glickman (1997), McCarthy (1992) and Pratt (2002), recommend building relationships

with contemporary groups as well as folk and indigenous cultures. Gathering multiple perspectives from within the community, and striving to provide a more accurate perspective of local culture will encourage a well-rounded celebration of place. This will also give power to a variety of administrators who present multiple perspectives on what identifies a location and its people.

3.08 | Government Agencies and Tourism

A growing trend by United States metropolitan areas is to use culture as a magnet to attract travelers with special interests in the arts and heritage. Museums, art galleries, heritage sites, monuments, arts festivals and architecture are increasingly used as major catalysts for travel experience. Americans for the Arts (2003) provides that “Broadening participation in the arts, increasing opportunities for artists, preserving and promoting our cultural resources and investing in communities’ quality of life are among the reasons state arts agencies are key players in supporting and leading cultural tourism initiatives” (p.11). These agencies cite collaboration, assessment, research, marketing, and visitor services as key components to the success of regional cultural tourism initiatives. Hall (1994) believes that the government should contribute to coordination, planning, legislation and regulation, entrepreneurship and stimulation in order to achieve a successful tourism industry. Hall also states that the government plays a pivotal role in influencing a balance of power among the people and businesses involved.

3.09 | Striking a Balance

In her book, Lippard (1999) quotes the Director of Development for the American Association of Museums, stating “What is really important is not just promoting cultural tourism, but using the cultural resources of a community and region to build a ‘sustainable destination area’” (p. 77). Jamieson (1998) agrees with this perspective, adding that due to the very fragile nature of heritage and cultural resources themselves, there is an inherent need to create a balance between satisfying the interests of the visitor, generating economic and social capital, and instilling heritage and cultural values. According to Jamieson, the wellbeing of cultural tourism resources is dependent upon the following perspectives:

- ◇ Community tourism planning
- ◇ Heritage and cultural product development
- ◇ Preservation technology
- ◇ Site/attraction management
- ◇ Marketing
- ◇ Enlightened community involvement and an understanding of partnership approaches

One administrator alone cannot single-handedly define these components; it must be a collaborative city-wide effort. Arts organizations, tourism entities, city officials, and community citizens may hold varied perspectives about planning, product development, technology, site management, marketing, and engagement. Bringing these groups together and encouraging a dialogue will help to draw out the overarching values of the location and its cultural offerings. The Cultural

Heritage Tourism website reiterates, stating that, “Building partnerships is essential, not just because they help develop local support, but also because tourism demands resources that no single organization can supply.” In forming and selecting these partnerships, Glickman (1997) provides four essential questions to ask when developing cultural tourism collaborations:

- 1). How do I create a partnership that works?
- 2). What is the best planning strategy for our community?
- 3). What process will result in the greatest support or interest for cultural tourism?
- 4). What programs or projects would best serve both cultural and tourism entities in our town? (p.3)

Participants must be cognizant of preserving the character of the community, offering an authentic experience, and responding to the needs of the community. An understanding of these components can be accomplished through community assessments. These assessments are a way for individual organizations and entire communities to understand where and how they fit into regional cultural tourism. (Baldrige, 1999; Jamison, 1998). In **Figure 3.3**, McKercher & Ho (2006, p. 478) provide the following assessment indicators to be used in initial planning stages. Although designed to assess individual cultural resources, questions posed can also be asked of a community as a whole.

Figure 3.3 | *Assessment Indicators* (McKercher & Ho, 2006, p. 478)

Cultural Values:

- ◇ Do the stakeholders want tourists/tourism?
- ◇ Can the asset withstand visitation without damaging its cultural values (tangible and intangible)?
- ◇ Does the asset reflect a unique cultural tradition (living or disappeared)?
- ◇ Is the asset of local, regional or international cultural significance?
- ◇ Does a visit create an emotional connection with the individual?
- ◇ Is the asset worth conserving as a representative example of the community's heritage?

Physical Values:

- ◇ Can all areas be accessed (if not what can be done to rectify)?
- ◇ Does the site represent potential hazards for visitors (if so what can be done to rectify)?
- ◇ What is the physical state of repair (any wear and tear) and will its authenticity be damaged after repairs are made)?
- ◇ Can it be modified for use (legally, practically)?
- ◇ Are both the site (inside its physical boundaries) and the setting (its surrounds) appealing to tourists?

Product Values:

- ◇ Is the site big enough to attract and retain tourists for a long time?
- ◇ Is the effort required by tourists to get to it too difficult to make a visit worthwhile (time, cost, effort)?
- ◇ Is it near other attractions (similar or different types)?
- ◇ Is there sufficient information about the site available (e.g. magazine, website, etc.)
- ◇ Does the site have tourist market appeal?

Experiential Values:

- ◇ Does this asset have the potential to offer interesting experiences to tourists?
 - ◇ In what ways is this asset capable of providing a participatory, engaging and/or entertaining experience?
 - ◇ Is this asset capable of meeting different tourists' expectations?
 - ◇ How authentic would general tourists perceive of the experiences offered by the asset?
 - ◇ Is good quality interpretation currently available and if not, how can it be provided?
-

Building upon the values presented in **Figure 3.3**, the South Carolina Arts Commission compiled the following list of ten considerations to help guide successful cultural tourism programs, once an organization or municipality decides to proceed. These considerations were derived from information presented by Lucy Lippard (1997) in *Cultural Tourism: Bridging American Through Partnerships in Arts, Tourism and Economic Development*, and from research conducted by Americans for the Arts.

Figure 3.4 | *Plan for Successful Cultural Tourism Programs* (SCAC website).

1. Visitor experiences and attractions provide genuine entertainment and educational value.
2. Sites and attractions have been developed to preserve their authenticity.
3. Visitor safety, convenience and value are paramount concerns.
4. Visitation is viewed as an important part of the local and regional economy.
5. Business and employment opportunities accrue in the communities where cultural tourism development occurs.
6. Visitors travel a "circuit," spreading the number of visitors among attractions so that less visited sites still get their share of visitors, and more popular places are not adversely affected by over-visitation.
7. A regional pride and identity exists among residents which are interpreted in its many facets at area attractions.
8. An understanding exists that tourism requires both accomplished hosts and visitors.
9. The community's hospitality is genuine.
10. The best promotion is that provided by the recommendations of the region's residents.

3.10 | Tools for Success

As noted by authors, successful cultural tourism sites are framed within the aforementioned values and perspectives. In addition, planning and management, coordination, cooperation, impact assessment and monitoring, established guidelines and education and training are necessary (Jamieson, 1998). Cultural tourism strategies will be most successful and useful when linked to a broader set of community initiatives; for example, addressing increased

partnerships between tourism and arts sectors within city-wide strategic plans. Coordination at both policy and action levels among the participating agencies are needed in addition to plans regarding transportation, parking, and water and sewer capacities. Furthermore, cooperation among local sites, businesses, and tourism operators are essential. An impact assessment will provide information regarding site capacity and cultural limits. Guidelines outlining policies and procedures for tourism at both institutional and community levels must have measurable indicators for weighing both the impact and success of tourism initiatives. Protection and monitoring strategies for the cultural resources themselves will be essential. Lastly, education and training of all tourism partners ensures a shared vision and a base understanding of policies and procedures (Jamison, 1998; McKercher & Ho, 2006).

CHAPTER 4 | Data Collection and Findings

4.01 | Omaha, Nebraska Overview and Background

Omaha, Nebraska is centrally located in the “heartland” of the United States. Nuzzled along the Missouri river, the state of Iowa is directly to the east. The city has been a vital agricultural and



Gene Leahy Mall, Old Market District, looking towards downtown.

transportation hub since its establishment in the late 1850's. Since then, it has grown to become the 43rd largest city and the 60th largest metropolitan area in the United States. It is the birthplace and home to notable icons such as Gerald Ford; Malcom X; actors Fred Astaire, Henry Fonda, Marlon Brando, Nick Nolte; musicians Wynonie Harris, Preston Love, Buddy Miles, Eugene McDaniels, the modern punk band 311 and indie band, Bright Eyes. Warren Buffet, the second wealthiest man in the country, also calls Omaha his home (Wikipedia).

4.02 | Omaha Arts and Tourism Actors and Players

Omaha boasts many cultural attractions. Among them are zoos, botanical gardens, theaters, performing arts venues, museums, galleries, and cultural centers. Notably, Omaha is celebrated for the Omaha Community Playhouse (founded in part by Marlon Brando's mother), which is the largest, most famous, and best-endowed community theater in the United States. In addition, the Joslyn Art Museum houses significant art collections, featuring works of Native

American Art and other works relating to the exploration of western North America. Another influential institution is the Bemis Center for Contemporary Arts, which presents 10-12 cutting-edge shows annually and supports an acclaimed international Artist-in-Residency program. Artist Jun Kaneko, co-founder and vital component to Omaha's progressive arts scene is scheduled to branch out from the Bemis Center and open Museum Kaneko in Omaha in 2008. Other distinguished organizations include the Orpheum Theater; Blue Barn Theater; Durham Western Heritage Museum; John Beasley Theater; Lauritzen Gardens; Love's Jazz & Art Center; Omaha Blues, Jazz & Gospel Festival; Omaha Theater Ballet; Opera Omaha; Summer Arts Festival; and the newly constructed Holland Performing Arts Center which features the Omaha Area Youth Orchestra, Omaha Performing Arts Presents series, and the Omaha Symphony.

As a resource to these and many other cultural organizations in the city is the Nebraska Arts Council (NAC). No regional arts council exists specifically for the greater Omaha metropolitan, so the NAC is dually responsible for supporting Omaha as well as communities in the state at large. As noted on www.nebraskaartscouncil.org, its mission is to "to promote, cultivate, and sustain the arts for the people of Nebraska." Located adjacent to the Nebraska Arts Council, along the Gene Leahy mall in the Old Market District, is the Greater Omaha Convention and Visitor's Bureau (GOCVB). Taken from <http://www.visitomaha.com>, its mission is to "promote the Greater Omaha area as a favored destination for visitors and conventions" and is committed to "elevating Omaha's status as a premier spot for conventions, meetings, tour groups, film production, business travel and leisure travel."

In collecting data for the case study, personnel from the above mentioned cultural institutions, the NAC and other constituents, the GOCVB and its tourism counterparts were all recruited to participate. In doing so, it was hoped that collectively, they would illustrate the overarching arts environment in the metropolitan area and would provide an insight as to how the value of such arts are framed and marketed. Specifically, Public Relations Managers and Executive Directors were selected due to the breadth of knowledge they possess about their own organization, and the arts in Omaha as a whole.

4.03 | Questionnaire Responses

Fifty three questionnaires were disseminated to Omaha arts organizations while seven were sent to administrators at tourism entities. Of these, only ten from the art sector were returned, representing a nineteen percent response rate; and none from the tourism sector were returned, representing a zero response rate. Although responses cannot be generalized, they do provide valuable insight into the arts and cultural tourism environment in Omaha.

In discussing cultural tourism, it was essential to identify the perspective from which questionnaire respondents based their answers. When asked to describe cultural tourism in their own words, participants provided the following definitions:

“Attractions of the arts that bring people in from out of town- what we have to offer is unavailable in their community- or it is better here so they travel to attend [and/or to] experience.”

“Traveling specifically for cultural events and purposes. Getting people to come to your event or you going to an event in another city.”

“When visitors to a city (tourist) seek cultural institutions, entities or organizations as their destinations [for] sources of entertainment when they travel.”

“The attractiveness of a destination based on its cultural activities. [It is the] promotion of the arts to community visitors which encourages them to visit a community and attend events.”

“[It encompasses] artistic and recreational events presented by city-museums, performing arts, festivals and concerts.”

“When audience members travel to a city specifically to attend a particular event, and they patronize other businesses while in the city.”

“Travel with attendance at cultural events as a key component.”

“Traveling to a location for an educational or ‘art’ event, music, play, museum, or story telling.”

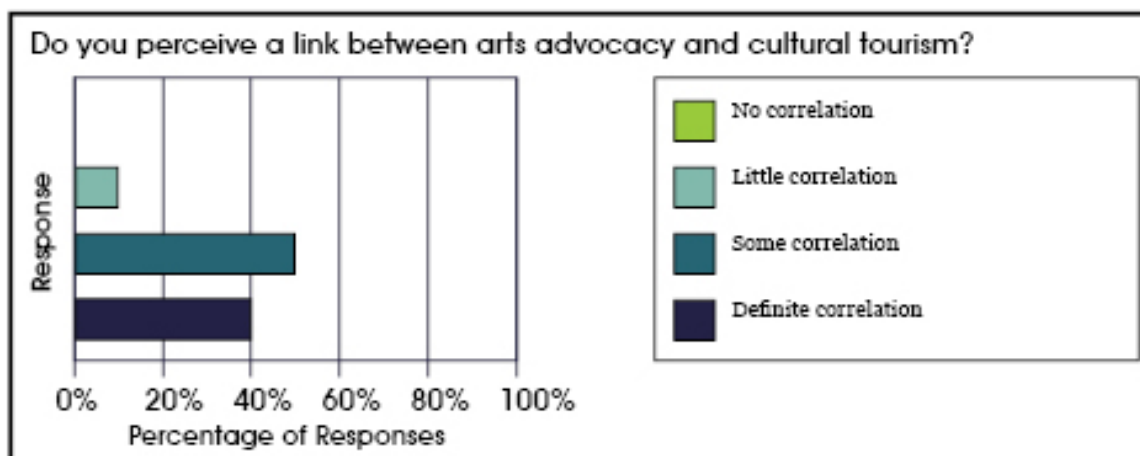
“The pursuit of experiencing a certain locale's way of life by someone from outside of the area, especially as it pertains to leisure activities [available] specifically available there and less available elsewhere; for example, ethnic dining, the fine arts, or specialty shopping.”

These definitions illustrate the various types of cultural tourism distinguished in Smith's (2003) Typology of Cultural Tourists (**Figure 3.2**), as discussed in chapter three. Essentially, respondents felt that the main components of cultural tourism include travel, a promised opportunity for recreation, entertainment or education, and an ideal of authenticity or uniqueness.

Quantitative data from questionnaire responses have been distilled in **Figures 4.1-4.6**. Frequently, questionnaire participants indicated that there was some corollary between arts advocacy and cultural tourism. However, while they agreed that a central avenue for dialogue between arts and tourism sectors would be beneficial, most could not imagine how the logistics might play out. In addition, half of the respondents felt that the NAC was integral in making their

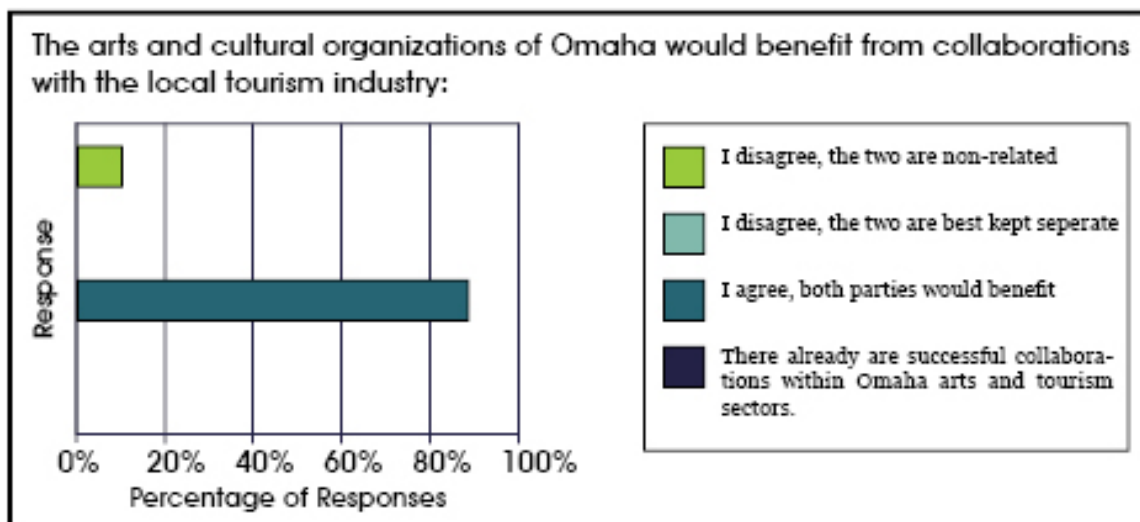
organization's presence known in the community. Data sets represented in the following figures include ten responses unless otherwise indicated.

Figure 4.1



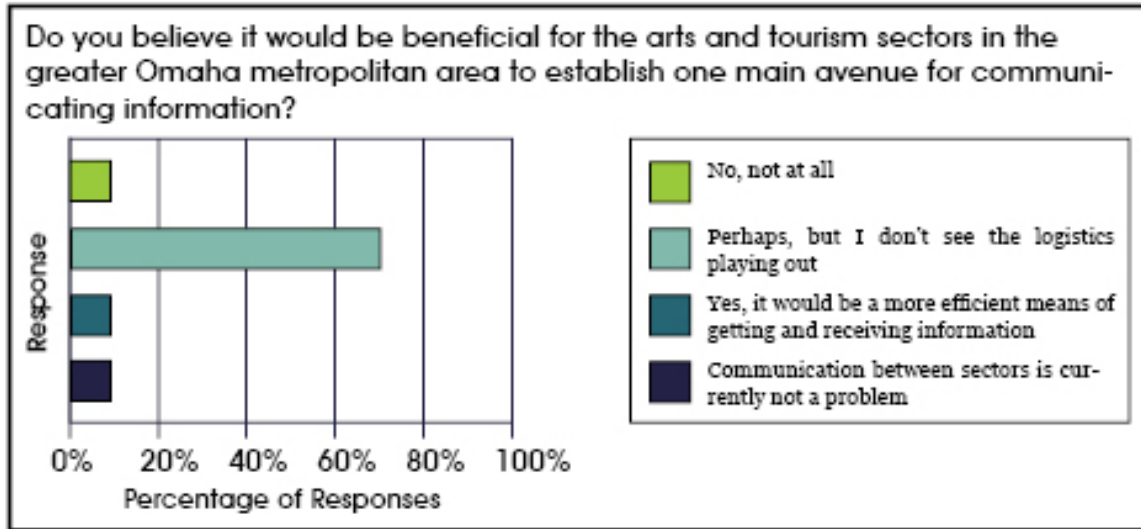
When asked if they perceived a link between arts advocacy and cultural tourism (see **Figure 4.1**), one person selected “little correlation,” five selected “some correlation,” and four selected “definite correlation. No one selected “no correlation.”

Figure 4.2



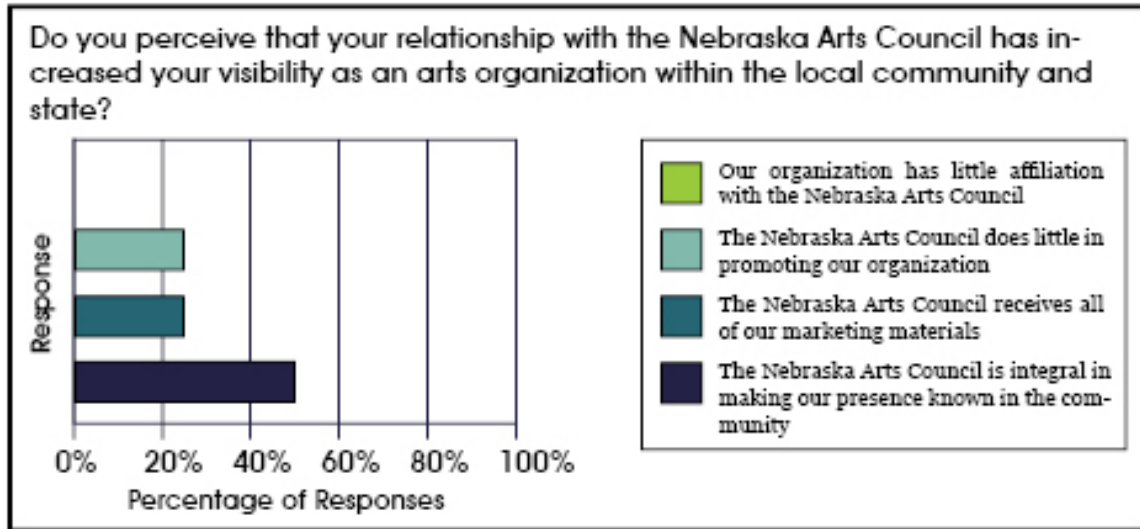
When asked whether or not arts and cultural organizations of Omaha would benefit from collaborations with the local tourism industry (see **Figure 4.2**), one person disagreed, stating that “the two are non-related” while the other nine respondents selected that “both parties would benefit.”

Figure 4.3



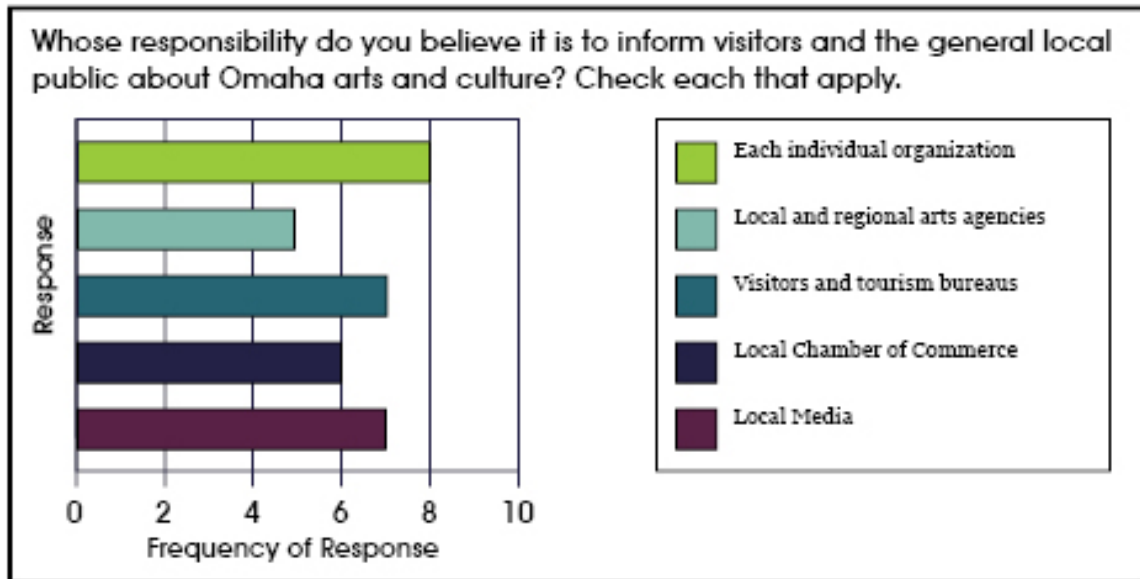
When asked whether they believed it would be beneficial for the arts and tourism sectors in the greater Omaha metropolitan area to establish one main avenue for communicating information (see **Figure 4.3**), seven people selected that it was possible, but logistically hard to work out. One person felt as though it would be a more efficient means of getting and receiving information, one individual felt as though communication between the sectors is not a problem and the other did not believe that it would be beneficial at all.

Figure 4.4



When asked whether the respondent perceived the relationship between their organization and the NAC has increased their visibility in the public realm (see **Figure 4.4**), only nine participants responded. Two selected “the NAC does little in promoting their organization,” two selected “the NAC receives all of our marketing materials,” and five selected “the NAC is integral in making our presence known in the community.” As a follow up question, when asked “what more might the NAC do to promote visibility of arts organizations, one respondent suggested adding more links on the NAC’s website. An additional comment was made by another participant, stating: “the NAC has a very narrow vision of arts projects for the state. They need to move out of the box and support varied and inventive projects, not just classical music concerts.” This data illustrates that there are pockets of organizations in Omaha which feel as though they do not get the support from the NAC that other institutions do.

Figure 4.5



Participants were also asked to determine whose responsibility it is to inform visitors and the general local public about arts and culture in Omaha, with instruction to select all that applied (see **Figure 4.5**). Each category was well represented, indicating that individual organizations, local and regional arts agencies, visitor and travel bureaus, local chamber of commerce and local media all share responsibility in promoting cultural tourism. Interestingly, however, local and regional arts agencies had the fewest number of selections.

In supplement to the above data, respondents were asked to “describe what you perceive would be gained by establishing a central line of communication between the arts and tourism in Omaha.” As a whole, those participants who chose to respond cited more awareness and better attendance. One wrote:

Visitors don’t want to sit in a hotel room on vacation. Showing people options of arts events in the city would send a favorable impression of the

city... and could encourage people to attend an event that is not available in their hometown. This would open everyone's view of arts activities-exposing people to more than just an art gallery.

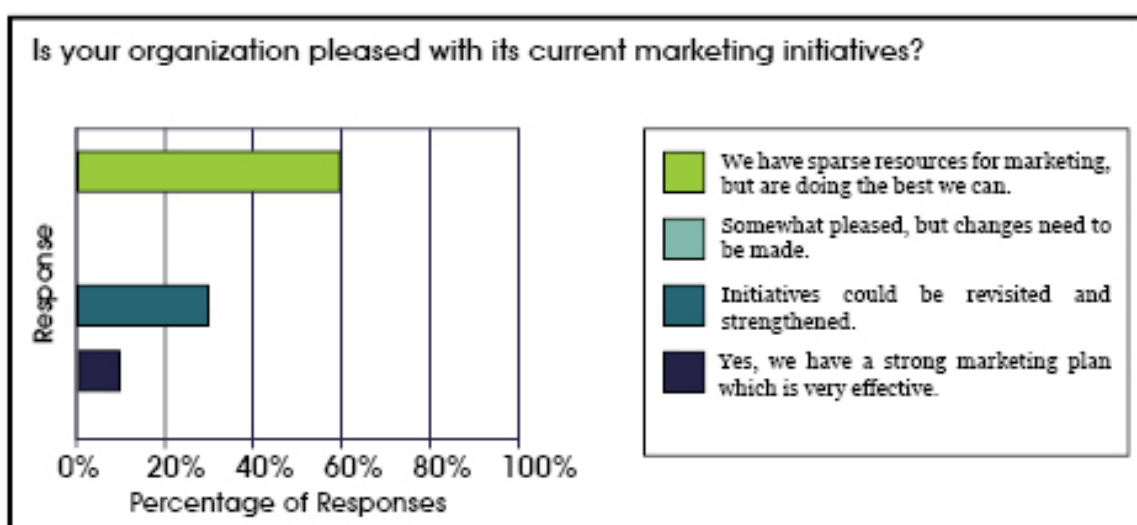
When then asked to identify the perceived risks of establishing a central line of communication, respondents identified several issues. Firstly, a central line of communication would create a loss of control for how an organization is promoted. Although individuals from within the organization maintain control over the brand and image of the organization, releasing those materials at large and simultaneously merging them with all other organizations might take away from the uniqueness of each organization's identity. Secondly, smaller organizations might be overshadowed by the larger ones, and become lost in the bureaucracy. These organizations might not have as many marketing materials to distribute, the materials may be produced at a lower cost and standard of quality, or in general the organization might not present as many programs as larger institutional organizations. As a result, they might essentially get less marketing "real estate" and larger organizations with more programs will appear to be more important. Third, one respondent questioned the continuity and consistency of the collaborative marketing initiatives; questioning how every event from every organization might be promoted with the same amount of fairness. And lastly, one respondent reported the risk of losing modes of notification which are better suited for the organization or event. This individual wrote:

Streamlining marketing efforts into modes our audiences are unaccustomed to risks confusing the audience's primary sources of arts

information. Furthermore, while we value our out-of-town audience, I don't see how the Omaha Visitor's Bureau would help us attract audiences from a 50-mile radius, our most promising growth market.

However, when asked, "Is your organization pleased with its current marketing initiatives" (see **Figure 4.6**), sixty percent of respondents selected, "We have sparse resources for marketing, but are doing the best we can."

Figure 4.6



It seems as though the majority of organizations who participated in the study could greatly benefit from the added attention a centralized system might produce, regardless of the hesitations expressed. Of these organizations, three have no paid marketing staff, they are all volunteers, and four employ only one person in their marketing department less than half time. Again, this illustrates a need for organizations with limited resources to develop creative solutions and partnerships to reduce their limitations.

Data gathered from the questionnaires suggest two main opinions: a tension exists between the larger institutional organizations and smaller grass

roots arts organizations in Omaha, and that some administrators feel as though current initiatives are effective and should be retained. As I began this research, I expected to discover that creating a central line of communication between Omaha arts and tourism sectors would be beneficial. However, questionnaire participants have clearly indicated that there is almost no possibility that such a partnership would be logistically feasible, nor is it wanted. From the information provided by participants, I believe this can partially be attributed to the vast gap between resources and programming of institutions and smaller agencies, although many other reasons may exist. Given that the results cannot be generalized (due to the low response rate), a different picture might have been painted had more questionnaires been returned from mid-sized organizations.

4.04 | Interview Participants

Marty Skomal, Director of Programs from the Nebraska Arts Council as well as the Manager of Visitor Information at the Greater Omaha Convention and Visitor's Bureau (GOCVB) were both recruited for interviews because of my previous working relationships with them. Although Marty consented to a half-hour telephone interview, the Manager of Visitor Information at GOCVB declined to participate, stating that, "[he/she doesn't] know anything about the arts in Omaha." As a suitable replacement, Bill Slovinski, Group Tour Coordinator at GOCVB was recruited. Mr. Slovinski ultimately ended up answering interview questions via an email, although he wished for the Director of Public Relations and Marketing at GOCVB to complete the interview. This individual declined to respond to recruitment letters, e-mails, or phone calls. Due to the difficulty in

securing participation, this study is limited in generalizability. The responses provided through two in-depth key informant interviews as discussed on the following pages offer valuable insight, but do not address the entire scope of the situation being examined.

4.05 | Arts Sector Interview Responses

Prior to the phone interview with Mr. Skomal, I had asked him to email his definition of cultural tourism to me, so that I was aware of the context of our conversation. Skomal provided the following definition:

Cultural tourism is a subset of the tourism industry that targets travelers who are interested in a location's inherent arts, heritage, and history.

Cultural tourists come to a community to seek out experiences that are unique and provide insight into the aesthetic make up of a community, such as its architecture, food, customs, celebrations etc. More traditional approaches to tourism have focused on natural resources such as geography (beaches, mountains), recreational industry (ranching, fishing) and athletics/sporting events. Cultural tourism can include all of those areas but also acknowledges the value of destinations that are rich in visual and performing arts, such as museums, theatre districts, and ethnic festivals.

During the interview when asked, "Who do you believe are the key players influencing cultural tourism in Omaha," Skomal provided the following list of individuals and organizations which he felt were major components:

- ◇ The Holland Center for the Performing Arts;

- ◇ Omaha Performing Arts;
- ◇ Omaha Community Playhouse, especially their Christmas Carol productions each winter;
- ◇ Opera Omaha;
- ◇ Omaha Symphony;
- ◇ Lauritzen Gardens;
- ◇ Summer Jazz Festival;
- ◇ Omaha Summer Arts Festival, Inc.;
- ◇ Vic Gutman and Associates.

The majority of the organizations Skomal lists are very large performing arts institutions in Omaha. Skomal did not mention the Joslyn Art Museum, or the Bemis Center for Contemporary Arts, very prominent visual arts institutions. Vic Gutman & Associates, Inc. is a community development company specializing in planning, marketing, fundraising, and special events. The firm holds contracts with the City of Omaha for the Summer Arts Festival, Inc., Omaha Farmer's Market, Omaha Theater Company for Young People, Downtown Omaha Holiday Lights Festival, Arts on the Green, and the Cultural Arts District to name a few.

Next, Skomal was asked, "As the state arts agency, how do you perceive that the NAC currently contributes to local cultural tourism?" Skomal emphasized that the NAC's connection to local cultural tourism is indirect, stating that they don't have specific programs or money set aside for tourism directly. Instead, he reports that the NAC provides general operating support grants to the major arts organizations in Omaha. Although not large sums of money, Skomal feels as though along with grant monies comes an NAC "seal of

approval.” Due to the competitive public grant application process, Skomal asserts that those organizations awarded the grants have proven their quality and accessibility of programming.

Fourth, Skomal was asked, “As far as marketing for these organizations, does the NAC ever post premiers or other event-related materials on its website or within its e-news bulletins?” Skomal remarked that occasionally the NAC features certain groups, but they do not maintain an arts calendar or even try to be the “go to” place for this type of information. Skomal stated that the NAC doesn’t have the staff or resources for such an endeavor and cited that several other local organizations have similar programs, notably KVNO radio at the University of Nebraska, Omaha. KVNO maintains an “arts calendar” on their website, which is divided into five categories: music, theater & dance, exhibits, auditions and film & other events. In addition, it provides links for seventy-seven local organizations and institutions. I was unable to reach anyone from KVNO to learn more about this program.

In discussing this last question, Skomal did not mention that the first link available on the NAC webpage “links to useful resources” is an “Arts Over Nebraska: Online Calendar of Events,” part of an Arts Over America initiative, “brought to you by the Nebraska Arts Council.” It is hard to determine how this calendar is maintained by the NAC, since links on the left side of the page allow anyone to add, register or edit an event. The calendar does not appear to be very active, as a search for events from January through December of 2007 identified only seven events, and these same seven events continue to resurface regardless of the actual dates searched for. It may be presumed that the NAC, or perhaps

only Marty Skomal is not aware that this calendar exists on their webpage. If they are certain about not having the resources to maintain such a calendar, it should be eliminated as a link. However, the presence of the calendar identifies that at one point, board and staff of the NAC felt as though providing information through this type of format was important.

The fifth question asked was, “What perceived advantages does the NAC have as the state arts agency in regards to promoting local arts?” Skomal stated that because Omaha does not have a specific regional arts council, by default the NAC serves as a reference point for people who would like to know more information about the arts in Omaha. The NAC provides contact information and serve as a repository for individuals or organizations who request specific types of art services. Personally, Skomal feels that the promotion and marketing of the arts is important, but as a state funding agency, the NAC does not have the resources to provide such a service. Skomal was adamant about the NAC serving as a convener of information instead; that is to say, providing information upon direct request but not generally to the entire public.

Next, Skomal was asked, “Under your strategic goal of ‘Providing Cultural Leadership for the State of Nebraska,’ how does the NAC plan to increase partnerships with other agencies, foundations, organizations and businesses, and who might these include?” Skomal reported that the NAC is always looking for places where their mission coincides with other organizations. He was quite proud to mention a mentorship project with Papillion high school which was initiated the previous year. Similar to the mentoring programs and artists in schools programs they already have in place, they are looking to expand such

services with Big Brother and Big Sister organizations. Moreover, in the near future the NAC will try to assist local arts organizations across the state to build their capacities, doing so by showing them how to connect with other organizations and forge viable community partnerships. Currently the NAC does not have any materials or publications which might be used for such a program.

In order to connect information by questionnaire respondents, Skomal was then asked, "Questionnaire participants have voiced that a central line of communication between the arts and tourism in Omaha would be beneficial, but they do not see the logistics playing out- do you agree or disagree?" Skomal declared that he wouldn't say that they the arts and tourism couldn't form a central line of communication, but that there is no clear road as to how it might happen. He felt that if the arts community was to be more involved with tourism, it would take a great deal of effort to do it. He was not certain if the arts community was willing or ready to make tourism a larger part of their initiatives, but thought that it might be interesting to see how this might happen.

Skomal was then asked, "At the very least, do you feel that arts organizations should be sharing their participation numbers?" Skomal provided, "Yes, definitely, tourism bureaus should be collecting that information someday and somehow." As a follow-up question, when asked "What then, is the best way to collect or share this information?" Skomal simply replied, "I don't know." Skomal spoke of some recent central ticketing efforts, but that only a few of the performing arts centers were involved. In terms of sharing all arts participation numbers, Skomal cited that there would have to be an understanding amongst all organizations and tourism bureaus for how the information was to be gathered

and used. As a follow-up question, when asked “What perceived risks are associated with sharing arts participation numbers with local tourism players?” Skomal provided, “There’s always the sense that comparisons could be made that might not be favorable. All organizations prefer to be up all of the time.”

Lastly, Skomal was asked “Through your newly adopted strategic plan, how do you see the NAC playing out its art leadership role in the next few years?” Skomal reported that the NAC wants to stay at the center of arts dialogue in the state. As an infrastructure, the NAC wants to keep the arts part of the discussion about community revitalization, tourism and education as well as other integral areas. He cites that given the current economy, the NAC wants to make certain that the arts don’t get lost. According to the NAC, the arts make “economic sense.” The NAC will strive to increase grant programs and to continue supporting the arts economy with basic arts grants.

The insight Skomal provided challenges the original assumptions of the research project. The NAC does not have the resources for cultural tourism marketing nor is it willing to be the central hub for arts and tourism sector dialogue. Instead, according to Skomal, the NAC is mostly focused on Omaha’s larger institutions, ensuring that they receive operating support for their programs. As an infrastructure of support, they want to maintain the arts in Nebraska dialogue mostly on an abstract level- not directly through its own programs or resources. Skomal agreed with questionnaire respondents in that a central line of communication between the arts and tourism sectors would not be viable. Skomal remarked as a side note to his interview that the current trend in Omaha is an increase in quality of arts programming, citing the stringent NAC

grant review process as a possible source for this trend. It appeared that Skomal thought the increase in quality of institutional programming was more important to the community and to potential tourists than benefits initiated through cultural tourism partnerships; that the increased quality alone would attract tourists to Omaha. Skomal identified Vic Gutman and Associates, KVNO Radio and others who are major stakeholders in Omaha cultural tourism, and hold valuable information about the sector. Unfortunately, despite my concerted efforts to follow up on leads, I was not able to contact any of these individuals to increase triangulation and gain additional perspectives on Omaha cultural tourism.

4.06 | Tourism Sector Interview Responses

When asked to define “cultural tourism, Bill Slovinski from GOCVB states: Cultural tourism is the identity of a city or community. It can be everything from the local arts, performing arts, cuisine, or historical exhibits on a cities history. Cultural tourism identifies who we are as a city. It defines our uniqueness!

When asked “Who do you believe are the key players influencing cultural tourism in Omaha,” Slovinski responds with a lengthy and well-rounded list. Some of his responses echoed those provided by Skomal; however Slovinski acknowledged many smaller organizations as well as the community at large as influential to local cultural tourism. Slovinski divides players into three parts: historical organizations, arts communities, and ethnic communities. He describes historical organizations as those which offer visitors an “interpretation of Omaha’s history and how this history influenced the growth of the city.” He

cites the Douglas County Historical Society and the Durham Western Heritage Museum as key components in this group.

Slovinski largely attributes the vitality of the arts community to Sarah Joslyn, who began promoting Omaha arts in the early 1930's. According to Slovinski:

Her goal was to use her financial resources to develop a foundation for an arts community that would benefit future generations. Sarah also didn't want visitors to view Omaha as uncultured. Today her legacy is reflected in the strength of the museum she funded [the Joslyn Art Museum] as well as other organizations like the Omaha Symphony, Opera Omaha, Omaha Theater Ballet, Omaha Theater Company, Artists Cooperative Gallery Ltd., and the Omaha Performing Arts.

Slovinski also acknowledges the generosity of the Holland family who funded the Holland Performing Arts Center, a 2,000 seat concert hall and 450 seat recital hall. In addition to recognizing local philanthropists and organizations, Slovinski states that the volunteers who make the arts accessible and successful, as well as the patrons that frequent the arts are equally important in the cultural tourism equation.

Slovinski explains that like most larger cities, Omaha was founded by various ethnic groups. These groups have formed a variety of ethnic organizations to promote their heritage through yearly festivals; most prominently are the Germans, Czechs, Italians, Greeks, Hispanics, and Irish. He notes that these ethnic organizations attract motor coach groups with their year-round package programs of "entertainment, presentation, and meal."

Elaborating, Slovinski states that groups will often visit the German American Society, Espana Restaurant, El Museo Latino, Little Ukrainian church, Lithuanian Bakery, Hindu Temple, Greek Orthodox Church, Bohemian Café, and the Brazen Head Irish Restaurant. Each of the venues mentioned are able to provide authentic ethnic experiences ranging from home-made cabbage rolls to Flamenco dancers. He claims that historical homes and museums are not as popular as watching German Dancers perform or touring a religious Hindu temple. He feels as though visitors want something that is unique and that they are not able to find in their own home. Through the GOCVB, visitors may book “Christmas around the World” tours in Omaha as well as “Ten Countries without a Passport.” He cites that each location strives to be unique: the General Crook House offers teas with group tours while Boys Town offers Irish Cocoa and Cookies and at the finish of tours during the Christmas holiday season. As a cultural complement, these tours are often supplemented with visits to area arts attractions. Slovinski declares, “It’s all part of adding to the original experience.”

The perspective that Slovinski provides is very interesting and important in understanding Omaha cultural tourism. Originally when speaking with him during the summer of 2006 to gauge his interest in my project, he had shared that he did not know much about Omaha arts. After the information that he provided through this research study, I do not believe this to be true. Slovinski acknowledges that communication between the arts sector and GOCVB occurs, but was not able to elaborate on the extent of that dialogue. In addition, Slovinski attributes cultural tourism as a community effort, acknowledging the cultural product itself, staff, volunteers, and community patrons as essential to

the success of the tourism sector. Slovinski also provides a listing of many unique ethnic attractions that could garner stronger relations with related arts organizations in the communities. Perhaps these restaurants could provide coupons to a correlating arts performance, while also having specials for anyone bringing in their ticket stub afterwards. In essence, this would create an incentive for increased ticket sales, while also supplying a well-rounded and pleasurable cultural experience. It seems as though Slovinski is in a position to make such arrangements, and that the GOCVB is more capable of initiating conversation with the arts community at large rather than directly through the NAC. It also seems that Slovinski considers Omaha's smaller, perhaps "off the wall" establishments and centers to be equally important in attracting visitors as its larger counterparts.

4.07 | Comparative Analysis

In synthesizing data collected from the study, it is beneficial to identify cultural tourism initiatives by other state and government agencies so as to provide a suggested direction for the city of Omaha to follow. Specifically, I chose to look at the South Carolina Arts Commission, the Arts Council of Indianapolis and the Vermont Arts Council due to their successful initiatives tied to cultural tourism.

South Carolina Arts Commission

Although the Nebraska Arts Council currently does not have any money earmarked for cultural tourism partnerships or collaborative projects,

establishing a grant program may be a beneficial way to initiate community and statewide partnerships. For example, the South Carolina Arts Commission (SCAC) understands how valuable its cultural resources are, and recognizes that cultural tourism is a viable economic development strategy. As provided by their website, <http://www.southcarolinaarts.com>, they have established a Cultural Tourism Initiative to “support projects and partnerships that positively impact artistically based cultural tourism.” This initiative is directly tied into their strategic plan for the arts, which aims to “Improve the state’s cultural resources” and “Improve the conditions for economic growth.” Projects supported by Cultural Tourism funding must meet one or more of these goals:

- ◇ Increase cultural tourism by non-residents to increase the economic impact to communities, regions and the state;
- ◇ Increase in-state cultural tourism by SC residents to increase the economic impact to communities, regions and the state;
- ◇ Enhance an existing cultural tourism product in order to significantly increase the economic impact to communities, regions and the state.

The SCAC provides two types of grants: planning grants for up to \$5000 each, and implementation grants, for up to \$10,000 each. To assist in the planning process, the SCAC offers a series of worksheets (please refer to **Appendix F**). Content in the worksheets mimic some of the assessment indicators presented earlier in **Figure 3.2**, and requires that organizations think through these questions:

- ◇ What do we want to do?
 - ◇ Who needs to be involved?
 - ◇ What do we know?
-

- ◇ What do we need to know?
- ◇ What makes this place/region/project special?
- ◇ What are the issues?
- ◇ How should we address the issues?
- ◇ What are our ideas?
- ◇ How do we make it happen?

The SCAC also recognizes the importance of measuring outcomes and identifying avenues for improvement. Reporting requirements for implementation grants are as follows:

- ◇ Summarize funded activities with details related to 1) overall success of the project, 2) attainment of economic impact goals, 3) marketing effectiveness, and 4) partnership effectiveness. Specify any changes in activities from original grant application.
- ◇ If you did not meet your economic impact goals, please provide an explanation of why and lessons learned.
- ◇ Discuss the performance of your project in the areas of 1) programming/activities, 2) attendance at programs/events by tourists, 3) community reaction or impact.
- ◇ If you were unable to spend your entire award, please provide a brief explanation.
- ◇ What are your plans for sustaining this project and what changes will you implement to strengthen or improve the project in the future?
- ◇ Describe the most outstanding accomplishment as related to this project.

This example illustrates four main components: identifying the importance of understanding a location and its rich cultural resources, and how these resources can contribute to economic development; purposively supporting cultural tourism partnerships through grant monies; aligning cultural tourism

initiatives with a strategic plan, and furthermore, setting strategic plans into actions; and providing measurable goals to evaluate the overall grant program, as well as outcomes of awarded grant money. Although in his interview, Skomal spoke about cultural tourism being a part of the NAC's strategic plan, no action steps were included. Looking to SCAC as an example, the NAC or other Nebraska agencies might decide that implementing cultural tourism grant programs are worthwhile, and to make strides in identifying funds available for this specific purpose.

Arts Council of Indianapolis

In place of speaking about the Arts over Nebraska Calendar of Events, Skomal identified that the University of Nebraska radio station, KVNO maintained an arts calendar on their website. Unless knowing directly where to look, tourists planning a visit to the area would not be able to locate this information. Furthermore, the current placement of the Arts over Nebraska Calendar on the NAC website is hard find, and should they choose to re-instate it, I would recommend a direct link from their home page.

In looking to another arts council as an example, the IndyArts Calendar, located at: http://www.indyarts.org/aci_calendar.aspx, is a comprehensive, searchable arts database available at the very top of the Arts Council of Indianapolis (ACI) homepage. At the moment, the calendar lists 292 arts and cultural events, indicating that it is continually maintained. Patrons can search the database for events by keyword, organization, date or date range, event type, age group, free events, and IndyArtsCard discounted events. Within the event option, patrons can select any of the following categories: art and soul (African-

American art and artists), art service, cultural attraction, dance, exhibition, fair, festival, film, gallery, heritage and history, Latin arts, literature and media, museum, music, other, performing art, storytelling, theatre, tour, and tv/radio. Within the age group option, patrons can search by pre-school, elementary school, middle school, high school, college, family, adult or seniors. Maintaining a comprehensive arts calendar will likely increase the visibility of arts organizations and events, supplementing whatever marketing initiatives they already practice. As discussed in the questionnaire findings, most of the organizations who participated in the study had very limited resources for marketing. Promotional assistance for these types of organizations is paramount in growing their audience base and expanding earned income. Furthermore, the standardized format in which the information is presented would not take away an organization's branding, image, or uniqueness, concerns voiced by questionnaire participants. I stress that this opportunity should be used as a supplement for organizations, not a substitute.

It is very clear in viewing ACI's webpage that they understand the importance of providing effortless access to information through multiple links. In addition to the arts calendar, they also provide links within their "About Indy" page to the Indianapolis Convention and Visitors Association, Indianapolis Downtown, Inc., Indiana Sports Corporation, and Enjoy Indiana (the statewide tourism website). The NAC currently only provides Nebraska links (a list of arts-related organizations presented in alphabetical order), national links, and links to other state agencies. At the very least, organizing Nebraska links by category would make the listing more accessible.

Another noteworthy opportunity provided by ACI is their IndyArtsCard. As noted in number ten of Figure 3.3, “The best promotion is that provided by the recommendations of the region’s residents.” The IndyArtsCard “gives you access to discounts, coupons and other incentives offered by non-profit arts and cultural organizations at indyarts.org.” The card is absolutely free and anyone can sign up for it, local citizens, or travelers who frequent the area. The great value about this initiative is that it encourages arts participation by offering discounts to events, and even free popcorn at the IMAX theatre! In encouraging its own citizenship to be actively engaged in Indianapolis arts, as provided through IndyArtsCard e-news mailings and discounts, it creates an atmosphere of excitement. When friends and relatives come to visit their families in Indianapolis, they already have their own personal arts calendar of events at their disposal.

Vermont Arts Council

In the summer of 2005, the Vermont Arts Council in conjunction with the Vermont Department of Tourism and Marketing and the Lake Champlain Basin Program produced an eighty-six page Cultural Heritage Tourism Toolkit. The toolkit was compiled to provide municipalities, planning commissions, businesses, and other interested parties information necessary to develop cultural heritage tourism products that are “authentic, engaging, and sustainable.” The toolkit is a cumulative document, discussing every aspect of cultural heritage tourism and is supplemented by examples of partnerships and marketing campaigns, as well as valuable resources and contacts. As noted in the beginning of the document, the toolkit “not only describes what cultural heritage

‘products’ look like, but how they can be achieved efficiently, effectively, and responsibly” (2005, p.6).

One of the examples of successful tourism partnerships promoted in the toolkit was the *Mid Vermont Heritage Guide*. Partners in this collaboration included the Vermont Department of Tourism & Marketing, Vermont Arts Council, Vermont Crafts Council, Vermont Farms Association, Vermont Department of Agriculture, Vermont Information Center Division, Vermont Historical Society, and the Mid Vermont for All Seasons Regional marketing Organization (RMO). The purpose of the initiative was to “provide visitors with a network of sites that offers an intimate experience of the Vermont lifestyle, either contemporary or historic, and contributes to the economic development of the state...” (p.32). The project was initiated by Martha Fitch, Executive Director of Vermont Arts Council, as a piggyback idea from a North Carolina project called *HandMade in America*. Using this document as a prototype, partners developed criteria and guidelines to select optional participants. At the culmination of the project, a fifty-six page booklet title *Mid Vermont Heritage Guide* was created. This guide is available for a small fee, and the proceeds have been slated to update and reprint the publication in the future.

In his interview, Skomal discussed that the NAC is looking to assist local arts organizations across the state to build their capacities. Furthermore, the NAC would like to show them how to connect with other organizations and to forge viable community partnerships. I would highly recommend that they look to the *Cultural Heritage Tourism Toolkit* as a model, even if not for tourism incentives but as models for general partnerships and collaboration.

Each of the comparative analyses presented require additional money and resources to implement. Skomal acknowledged that the NAC currently does not have the resources to enact such initiatives, but it is hoped that a suitable government or non-profit entity take the responsibility to embrace the possibilities that cultural tourism provides. The city of Omaha is very rich in arts and cultural experiences, and the region should be eager to promote them to the greater Midwest and United States at large.

CHAPTER 5 | Conclusions and Implications

5.01 | Restating the Problem and Purpose

The purpose of this graduate research project was to investigate the role of the Nebraska Arts council in Omaha cultural tourism, in order to identify current and potential collaborations with the Greater Omaha Convention and Visitor's Bureau and the local cultural tourism industry as a whole. Based on the conceptual framework of the overarching values of Omaha arts and culture, research sought to gain a holistic snapshot of cultural tourism in Omaha, identifying key players, potential relationships, collaborative marketing initiatives, and patterns of consistency. Research was directed by the following subsequent questions:

- ◇ Who are the key players influencing cultural tourism in Omaha;
- ◇ How is the value of the arts being framed by regional tourism and convention bureaus;
- ◇ How are cultural attractions currently being marketed;
- ◇ In what ways might the Nebraska Arts Council promote the arts through tourism;
- ◇ What potential relationships might be formed with the Nebraska Arts Council;
- ◇ In what ways might the Nebraska Arts Council and local tourism goals and objectives align to create one central message;
- ◇ What perceptions do local arts and tourism industries have of one another; and
- ◇ What are the current marketing objectives of visitors' bureaus and local arts organizations?

Literature reviews informing the study were conducted on the environment of cultural tourism, its definitions, and associated risks and rewards. During this intrinsic case study, I analyzed the perceptions of arts administrators and one

tourism administrator regarding Omaha cultural tourism partnerships. The findings of the study are limited, due to the very disappointing participation rate and unwillingness of individuals with pertinent knowledge about Omaha cultural tourism to share their views with me.

5.02 | Summary of Findings

Due to the limitations of the study, findings cannot be generalized to other state agencies or locations. Yet, data collected provides a glimpse of the potential in which Omaha cultural resources might contribute to tourism in the region. The following section outlines key findings from the study.

Most relevant to the purpose and expectations of the study, it was identified that no current relationship exists between the NAC and the GOCVB. Although they are physically located directly across the street from one another, administrators have not made any contact with one another. Furthermore, no partnerships tied to cultural tourism exist between the NAC and its affiliated organizations, or between the NAC and other tourism entities.

Several key players influencing cultural tourism in Omaha were identified, mainly prominent philanthropists, flagship institutions, and a community development firm. Unfortunately, I was unable to gather information from the majority of these key players, due to the very low interest in participation. Nevertheless, I felt it inspiring that Bill Slovinski from the GOCVB attributed the success of cultural attractions to the community at large and recognized volunteers and patrons in addition to generally recognized artists, administrators, and art forms themselves. As an instinct, and from my brief experience working

and living in Omaha, I would have to agree with the statement made by Andersen, presented in chapter two; the success of Omaha's cultural scene can be attributed to local heroes and has not evolved from any government-level master plan. It may be conferred that this perspective still stands within the community today; that government entities do not feel responsible for establishing cultural tourism initiatives, nor do they recognize the potential rewards that cultural tourism may bring to their communities. It might still be assumed that advancements in cultural sectors will be achieved through the vision of individual citizens.

Since I was only able to gather opinions from one individual in the tourism sector, I am unable to discern how the values of the arts are being framed by regional tourism and convention bureaus. Yet, data collected from Slovinski illustrates that the arts are on the minds of GOCVB staff, as tour groups often request to arrange arts experiences. Furthermore, arts opportunities and links to several arts organizations are available on the GOCVB webpage, and included in the cities O! campaign as well. Unfortunately, I was not able to identify how information about Omaha arts and culture are gathered, and if there is a more efficient means for the GOCVB to obtain and promote this information. Yet, it may be inferred that the GOCVB is able to initiate communication with the greater arts community at large and to form partnerships with them, even if not classified as "cultural tourism partnerships."

Of the ten questionnaires I received from individuals working and volunteering in Omaha arts organizations, six of them wished to have more resources for marketing. Information gleaned from these questionnaires

suggests that organizations are only able to market their events and attractions to the extent that they can afford. I was not able to gather specific information about the current marketing objectives of either visitor's bureaus or local arts organizations. When considering additional avenues for marketing, great reluctance was illustrated from participating arts organizations, which indicates that organizations are wearier of the risks of a central avenue for communication than the benefits associated with such a venture.

Speaking on behalf of the NAC, Skomal discussed that their mission and current initiatives do not include partnerships with tourism entities or promoting cultural tourism partnerships in general. Consequently, there are minimal ways in which the NAC might promote the arts through tourism, few potential relationships might be formed with the NAC, and it is likely improbable that NAC and local tourism goals and objectives might align to create one central message about the value of Omaha arts and culture. Moreover, I am unable to discern local arts and tourism industry perceptions of one another due to a lack of information, and because no communication to date has occurred between the NAC and GOCVB.

Skomal acknowledged that the current trend in Omaha has been an increase in quality of cultural events and programs. It could be inferred that this trend has increased the tension between large arts institutions and smaller grass roots organizations. It may account for why a few of the questionnaire participants selected that "the NAC does little in promoting our organizations," and also reported that, "The NAC has a very narrow vision of arts projects for the

state. They need to move out of the box and support varied and inventive projects, not just classical music concerts.”

The vast gap between large and small organizations was discussed further in regards to a centralized avenue for disseminating arts marketing materials. Although some respondents felt that a centralized arts voice may be beneficial, most could not imagine how it might materialize. Smaller organizations felt as though they would be overshadowed, and might get less marketing “real estate” compared to larger organizations, making them seem less important. It would be interesting to gauge whether these organizations themselves would feel less important by comparison, whether they believe their peers would see them as less important, or if they believe the general public and potential tourists would view them in this manner.

These findings are similar to the ideal of representation, as discussed in the literature review from the perspective of Lippard (1999). Findings hint at Lippard’s assumption that most dollars are within the “safe arts” that “have received a high stamp of approval.” Skomal also used the terminology “stamp of approval” in reference to organizations awarded grant monies from the NAC. Skomal believed the “stamp” was justified, in that organizations had to complete a rigorous and competitive public application process focused on quality of program and accessibility. The NAC does have grant programs for Multicultural Assistance and Multicultural Awareness, but I am unable to speculate if these programs are regarded as “quality” arts programs or not. A focus on authentic cultural tourism would promote a well-rounded celebration of place, through relationships with contemporary, folk and indigenous cultures, in addition to the

larger, “safer arts,” as recommended by DOC and PCAH (2005), Garfield (1997), Glickman (1997), McCarthy (1992) and Pratt (2002). It is my inclination that in addition to tension between institutional and grassroots organizations, this research project has uncovered a tension between authentic craft and genuine artistic discovery versus measurable, quality, accessible, instrumental arts programming.

One might conclude, then, that the reason most participants in the study appeared to be satisfied in the status quo, and were not interested in creating cultural tourism partnerships or exploring avenues for dialogue, is that this tension is currently too great to overcome. It would be very difficult to unite an arts community and to move towards a common goal, when there seem to be several unspoken issues. In addition, due to the disappointing participation rate, I presume that the issues are much, much broader.

In my conceptual framework, I had hoped to identify primary benefits to the NAC and GOCVB, secondary benefits to NAC and GOCVB constituents, and tertiary benefits to the general public and tourists as a result of cultural tourism partnerships. The current environment that I discovered through my case study illustrates that the NAC, and likely GOCVB do not have the time, resources, or ambition for cultural tourism partnerships. As a result, NAC and GOCVB constituents are deprived of valuable models of cultural tourism alliances to look towards, as well as a functional understanding of the other sector. Lastly, the general public and tourists will not gain easier access to arts marketing materials due to a centralized effort to share the wealth of knowledge NAC staff possesses about local arts with its tourism counterpart, GOCVB, across the street. In

addition, without formal protocols in place for cultural tourism partnerships, creative alliances between local ethnic businesses and related cultural attractions are not likely to flourish. This is a missed opportunity to promote a cumulative arts experience. This is also a missed opportunity for economic development, both for organizations and the greater metropolitan area. As discussed in the literature review, cultural tourism expands an organizations' audience base, and increasing earned income. Cultural tourism also encourages repeat visitors to an area and provides entertainment opportunities for which to stay longer.

5.03 | Recommendations

This research project has collected data regarding potential cultural tourism partnerships in Omaha, Nebraska. Due to the surprisingly low interest in participation, recommendations are only based on the small amount of information gained in the project. The following section outlines recommendations for (1) the Nebraska Arts Council, (2) the Greater Omaha Convention and Visitors Bureau, and (3) for further study.

Nebraska Arts Council

As the state grant making agency, the Nebraska Arts Council is accountable to all counties and communities in the state. It was identified in the study that the NAC wishes to remain as an infrastructure of support, keeping the arts part of the discussion in communities. Although they believe that the arts “make economic sense” and understand the value of potential economic development through such things as cultural tourism, they simply do not have the resources to undertake such initiatives. I recommend that the Omaha Arts

Council be re-instated to fill this void, and act as the government entity responsible for growing cultural tourism partnerships and opportunities in the metropolitan area. It is hard to detect whether the NAC feels responsible for acting as the local arts agency for Omaha in addition to the state agency. The addition of the Omaha Arts Council would therefore eliminate any doubts or confusion. Lessons learned through relationships with arts and tourism sectors at a local level might direct the NAC in a state-wide campaign. An active online arts calendar, cultural tourism grants encouraging community partnerships and cultural tourism guidelines and guidebooks for businesses, organizations and affiliated sectors could all be generated by this new council. Each of these components should be assessed individually for their cultural values, physical values, product values and experiential values as well as using other tools for success discussed in the literature review.

I recommend that the NAC remove the link to the “Arts over Nebraska” calendar as placed on their website, or maintain it as an active calendar. Clearly, the strengths of arts calendars, such as the IndyArtsCalendar discussed in chapter four, is that they provide a searchable database of cultural events in one area. Patrons are easily trained to access this program in a set location. Unlike announcements in the newspaper, which are often times sporadic, an the IndyArtsCalendar is always available online, and one is able to search very quickly for events of interest. Possible limitations of such a program include not enough resources to maintain a comprehensive list of all types of arts and cultural activities, and a sense that the list is conclusive. Other limitations might be that a database can only incorporate so many search fields before it becomes

cumbersome; selecting the most pertinent fields for the clientele might not address all needs.

At the very least, I recommend that all NAC programming staff and the executive director arrange to meet administrators from GOCVB. It is good sense to know about potential opportunities and to grow relationships within the business community.

Greater Omaha Convention and Visitors Bureau

Through information provided by Slovinski, it became apparent that some partnerships occur between GOCVB and the arts in Omaha as a result of constituent requests. I encourage Slovinski to continue to provide quality cultural bus tours and to push the boundaries, incorporating new, creative, cumulative, cultural experiences. Slovinski could also perhaps inquire about discount or incentive programs related to these new tours. I recommend that Slovinski share his experience working with arts organizations among GOCVB staff, in hopes that all staff can feel comfortable talking about the rich cultural resources in the area that are key in attracting visitors.

I would also recommend that if the resources became available, to staff either a volunteer or a paid employee as an arts point person. This individual would be in direct contact with local arts organizations, and might also be able to collect and synthesize arts participation numbers into reports that are salient for the community.

For Further Study

Since the research project was only able to investigate cultural tourism in Omaha through a very limited lens, much opportunity exists for expanding the study. Opportunities for further study include the following:

- ◇ Identify additional cultural leaders in Omaha to better gauge the possible successfulness of cultural tourism partnerships in the metropolitan area;
- ◇ Explore tension between institutional and grassroots arts organizations in a location;
- ◇ Investigate the limitations of state arts agencies located in large metropolitan areas without a regional arts council;
- ◇ Examine representation in cultural tourism; and
- ◇ Consider benefits and risks associated with central arts marketing initiatives.

5.04 | Conclusions

This study was performed in the hopes of determining new ways in which arts administrators may inform and actively engage their public through partnerships with the tourism arena. From the data collected, it does not seem as though the Omaha community is ready to engage in such a venture, yet cultural tourism continues to be a growing sector nationwide. Cultural tourism offers travelers a perspective of life unique to their own, draws on the desire to experience diverse cultural landscapes and forms, and allows access to the past, showcasing artifacts from a different place and time. As McCarthy (1992) states, “...the results of all these endeavors are irresistible to many tourists” (p.4).

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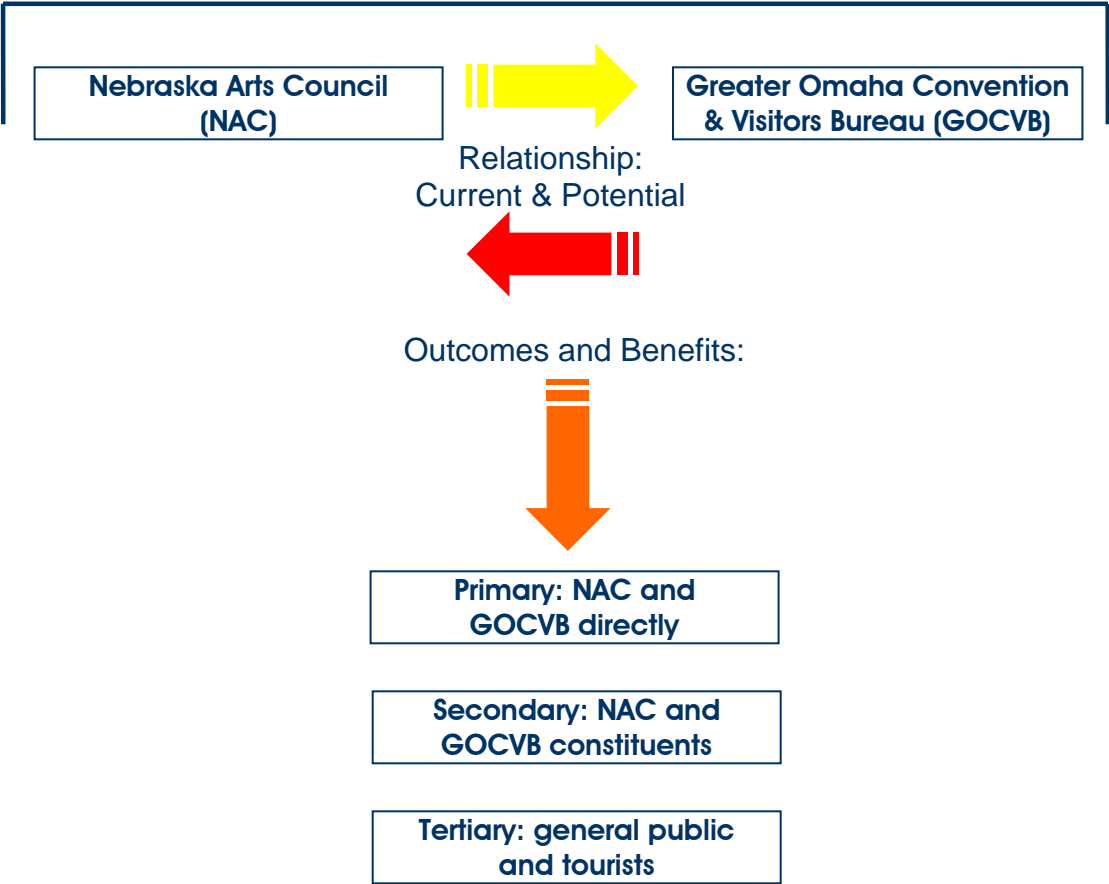
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Appendices

Appendix A:
Conceptual Framework

Value of Omaha Arts and Culture



Appendix B:
Data Collection Schematic

Sequence	Data Collection Methods	Data Collection Sources	Concept Clusters Explored
1	Initial literature review	Peer reviewed journals, articles from the library and internet	Cultural tourism and the arts
2	Additional literature review	Peer reviewed journal articles, NASAA website, Vermont Arts Council Tourism Toolkit, others	Regional cultural tourism, arts and tourism advocacy, arts partnerships, arts participation
3	Arts sector survey	53 of Omaha's arts organizations generated from NAC's Pearl Omaha Contacts Database	Relationship with NAC, perceived risks and benefits of cultural tourism partnerships
4	Tourism sector survey	Public relations managers at GOCVB, the NE Tourism Advisory Committee, and the Omaha Metropolitan Entertainment & Convention Authority	Relationship with NAC, perceived risks and benefits of cultural tourism partnerships
5	Arts sector interview	Marty Skomal, NAC	Benefits of arts /tourism partnerships, available resources, interest in cultural tourism initiatives
6	Tourism sector interview	Bill Slovinski, GOCVB	Description of current involvement with the arts, resources for arts information, cultural tourism attractions, interest in cultural tourism initiatives

**Appendix C:
Research Timeline**

6/06 - 8/06	<ul style="list-style-type: none">◇ Intern at the Nebraska Arts Council◇ Develop relationships with key informants
9/06 - 10/06	<ul style="list-style-type: none">◇ Develop research tools including questionnaire content and interview questions◇ Select participants for study and gather contact information
10/06 - 12/06	<ul style="list-style-type: none">◇ Complete full research proposal◇ Draft and format data collection instruments◇ Draft Human Subjects documents
1/07	<ul style="list-style-type: none">◇ Apply for Human Subjects approval◇ Begin to develop final research document◇ Prepare questionnaire packets
2/07	<ul style="list-style-type: none">◇ Send out recruitment letters and data collection instruments together as a packet◇ Secure interview participants and schedule sessions
3/07 – 4/07	<ul style="list-style-type: none">◇ Collect and analyze data◇ Prepare draft of full document
5/01	<ul style="list-style-type: none">◇ Submit draft of chapters 1-4 and all appendices to research advisor
5/14	<ul style="list-style-type: none">◇ Submit draft of chapter 5 and edits to final document to research advisor
5/25	<ul style="list-style-type: none">◇ Student presentations of master's research
5/31	<ul style="list-style-type: none">◇ Submit final draft to research advisor

**Appendix D.1:
Arts Sector Questionnaire**

Data collected from the following questions will be utilized in Lindsey M. Rentz's final research project for partial fulfillment of a Master's Degree in Arts and Administration from the University of Oregon, Eugene. Copies of the final document will be available in the University's Knight Library, as well as in the Arts and Administration Resource Room, at the School of Architecture and Allied Arts. Additionally, the information will be presented to Arts and Administration students and faculty in May of 2007.

Questions:

1. Outside of work related activities, how many arts and cultural events do you attend in Omaha per year?

- Response:** ☐ none, I do not attend any arts or cultural events in Omaha
 ☐ 1-4 events per year
 ☐ 5-9 events per year
 ☐ monthly
 ☐ more than once per month

2. Please list where you receive information about the arts and cultural events you choose to attend in Omaha (if any):

Response:

3. In your own words, please define cultural tourism:

Response:

4. Do you perceive a link between arts advocacy and cultural tourism?

- Response:** ☐ no correlation
 ☐ little correlation
 ☐ some correlation
 ☐ definite correlation

5. Is your organization pleased with its current marketing initiatives?

- Response:** ☐ we have sparse resources for marketing, but are doing the best that we can
 ☐ somewhat pleased, but changes need to be made
 ☐ initiatives could be revisited and strengthened
 ☐ yes, we have a strong marketing plan which is very effective

6. How many individuals are employed within your organization's marketing department?

- Response:** ☐ no paid staff, all volunteer
 ☐ just one, less half part time
 ☐ one, half-time
 ☐ one, quarter-time
 ☐ one, full-time
 ☐ two, part or full time
 ☐ three to five part or full time
 ☐ more than five part or full time
-

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7. Do you think the arts in Omaha receive adequate media coverage?

- Response:** ☐ no, the arts receive very little coverage from newspapers, television and/or radio
 ☐ the arts receive moderate coverage from newspapers, television and/or radio
 ☐ the arts receive comparable media coverage
 ☐ the arts are very well covered by local media

8. Whose responsibility do you believe it is to inform visitors and the general local public about Omaha arts and culture? Check each that apply.

- Response:** ☐ each individual organization
 ☐ local and regional arts agencies
 ☐ visitors and tourism bureaus
 ☐ local Chamber of Commerce
 ☐ local media

9. The arts and cultural organizations of Omaha would benefit from collaborations with the local tourism industry:

- Response:** ☐ I disagree, the two are non-related
 ☐ I disagree, the two are best kept separate
 ☐ I agree, both parties would benefit
 ☐ there already are successful collaborations within Omaha between arts and tourism

10. Do you believe it would be beneficial for the arts and tourism sectors in the greater Omaha metropolitan to establish one main avenue for communicating information?

- Response:** ☐ no, not at all
 ☐ perhaps, but I don't see the logistics playing out
 ☐ yes, it would be a more efficient means of getting and receiving information
 ☐ communication between sectors is currently not a problem

11. Does your organization share your participation numbers with any other arts or tourism organization? If so, which?

- Response:** ☐ no ☐ yes, please list:

12. Does your organization supply printed materials or event reminders to any local visitors' bureau?

If so, how often?

- Response:** ☐ yes, frequency _____ per month
 ☐ no

13. Please describe what you perceive would be gained by establishing a central line of communication between the arts and tourism in Omaha?

Response:

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14. Please describe what risks would be associated with establishing a central line of communication between the arts and tourism in Omaha?

Response:

15. Do you perceive that your relationship with the Nebraska Arts Council has increased your visibility as an arts organization within the local community and state?

Response: ☐ our organization has little affiliation with the Nebraska Arts Council
 ☐ the Nebraska Arts Council does little in promoting our organization
 ☐ the Nebraska Arts Council receives all of our marketing materials
 ☐ the Nebraska Arts Council is integral in making our presence known in the community

16. In your opinion, do you believe that there is more that the NAC could do to promote visibility and advocacy for arts and culture in the region?

Response: ☐ No, it is not the NAC's responsibility, it is the responsibility of (describe):

☐ No, the NAC is doing a more than adequate job of promoting visibility
☐ Yes, the NAC could do the following:

17. Please describe perceived risks associated with sharing arts participation numbers with local tourism players?

Response:

18. Additional Comments:

Optional Additional Participation Opportunity:

☐

In addition to my questionnaire responses, I am interested in being contacted to provide supplemental information and resources for this research project which will also remain confidential in the final research document. I have filled out the contact information below.

Name

Job Title

Affiliated Organization

E-mail Address

(_____)_____
Telephone

Appendix D.2:
Tourism Sector Questionnaire

Data collected from the following questions will be utilized in Lindsey M. Rentz's final research project for partial fulfillment of a Master's Degree in Arts and Administration from the University of Oregon, Eugene. Copies of the final document will be available in the University's Knight Library, as well as in the Arts and Administration Resource Room, at the School of Architecture and Allied Arts. Additionally, the information will be presented to Arts and Administration students and faculty in May of 2007.

Questions:

1. Do you consider yourself an arts consumer?

Response: ☐ yes
 ☐ no

2. How many arts and cultural events do you attend in Omaha per year?

Response: ☐ none, I do not attend any arts or cultural events in Omaha
 ☐ 1-4 events per year
 ☐ 5-9 events per year
 ☐ monthly
 ☐ more than once per month

3. Where does your agency receive information about local arts and cultural venues and events?

Response: ☐ we do not receive information about the arts at our venue
 ☐ some of the larger arts organizations send printed materials to us
 ☐ our affiliated tourism partners disburse information
 ☐ Nebraska Arts Council Website
 ☐ radio
 ☐ newspaper
 ☐ television

4. What percentage of your clientele is interested in visiting an arts or cultural attraction or event?

Response: ☐ less than 10 %
 ☐ 11-30%
 ☐ 31-50%
 ☐ 51-70%
 ☐ more than 71%

5. Do you personally feel as though you are capable of adequately informing clients about the arts and cultural opportunities and events in Omaha?

Response: ☐ no, I have no knowledge of local arts offerings
 ☐ I feel moderately comfortable with my knowledge of offerings
 ☐ I know little about Omaha arts, but I know where to find information if needed
 ☐ I am highly knowledgeable about Omaha arts

6. In your own words, please define cultural tourism:

Response:

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7. List the top three attractions visitors seek information about:

Response: 1.) _____
2.) _____
3.) _____

8. Do you believe that Omaha has an active and engaging arts and culture scene?

Response: [] no, not really
[] somewhat better than other cities I've visited or lived in
[] adequate
[] very active and engaging
[] one of the best cities I've visited or lived in

9. Whose responsibility do you believe it is to inform visitors and the general local public about Omaha arts and culture? Check each that apply.

Response: [] each individual organization
[] local and regional arts agencies
[] visitors and tourism bureaus
[] local Chamber of Commerce
[] local media

10. Do you believe it would be beneficial for the arts and tourism sectors in the greater Omaha metropolitan area to establish one main avenue for communicating information?

Response: [] no, not at all
[] perhaps, but I don't see the logistics playing out
[] yes, it would be a more efficient means of getting and receiving information
[] communication between sectors is currently not a problem

11. Please list the arts and cultural organizations in Omaha that you maintain contact with:

Response:

12. Additional Comments:

Optional Additional Participation Opportunity:

☐

In addition to my questionnaire responses, I am interested in being contacted to provide supplemental information and resources for this research project which will also remain confidential in the final research document. I have filled out the contact information below.

Name

Job Title

Affiliated Organization

E-mail Address

(_____) _____ - _____
Telephone

**Appendix D.3:
NAC Interview Questions**

All interview questions were provided to the participant in advance of the interview.

- 1 | In your own words, please define cultural tourism:
 - 2 | Who do you believe are the key players influencing either the arts and culture in Omaha, or more specifically cultural tourism in Omaha?
 - 3 | As the state arts agency, how do you perceive that the NAC currently contributes to local cultural tourism?
 - 4 | As far as marketing for these organizations do you ever post openings or ever include info like that in your e-news bulletins? Do you ever include marketing information in mailings?
 - 5 | What perceived advantages does the NAC have as the state arts agency in regards to promoting local arts?
 - 6 | Aside from the Vermont Arts Council, do you know of any other state or regional arts agencies that act as cultural information hubs or have strong cultural tourism initiatives within their strategic plans?
 - 7 | Under your strategic goal of Providing Cultural Leadership for the State of Nebraska, how does the NAC plan to increase partnerships with other agencies, foundations, organizations and businesses, and who might these include?
 - 8 | Questionnaire participants have voiced that a central line of communication between the arts and tourism in Omaha would be beneficial, but they do not see the logistics playing out- do you agree or disagree?
 - 9 | At the very least, do you feel that arts organizations should be sharing their participation numbers?

As follow up, what then is the best way to collect or share this information?
 - 10 | What perceived risks are associated with sharing arts participation numbers with local tourism players?
 - 11 | Through your newly adopted strategic plan, how do you see the NAC playing out its art leadership role in the next few years?
-

**Appendix D.4:
GOCVB Interview Questions**

Responses to interview questions were provided in the body of an email.

- 1 | In your own words, please define cultural tourism:
 - 2 | Who do you believe are the key players influencing cultural tourism in Omaha (individuals, consultants/consulting firms, arts organizations, etc.).
 - 3 | Please gauge Omaha's current success at attracting visitors through cultural experiences:
 - 4 | Where does GOCVB currently gather information about the local arts from?
 - 5 | What are the GOCVB's current marketing objectives for arts and cultural attractions, if any?
 - 6 | In what ways (if any) does GOCVB participate in the Omaha Summer Arts Festival?
 - 7 | Does GOCVB utilize KVNO's Arts Calendar <http://www.kvno.org/HTMLpages/ArtsCalendar/CalendarMain.asp> to gather information about local arts offerings to inform visitors? If so, how useful is this calendar?
 - 8 | How useful would arts participation numbers from individual Omaha arts organization be to GOCVB? How might this information be utilized by GOCVB?
-

Appendix D.5:
Questionnaire Content Analysis

Question 1 	Outside of work related activities, how many arts and cultural events do you attend in Omaha per year?
Response	
0, 0% selected	none, I do not attend any arts or cultural events in Omaha
4, 40% selected	1-4 events per year
1, 10% selected	monthly
4, 40% selected	more than once per month

Question 2 	Please list where you receive information about the arts and cultural events you choose to attend in Omaha.
Responses	Omaha World Herald “Go” section, NPR announcements, City Weekly, Word of Mouth, e-mail notifications, websites, direct mail

Question 3 	In your own words, please define cultural tourism.
Responses	<p>“Attractions of the arts that bring people in from out of town- what we have to offer is unavailable in their community- or it is better here so they travel to attend [and or to] experience.”</p> <p>“Traveling specifically for cultural events and purposes. Getting people to come to your event or you going to an event in another city.”</p> <p>“When visitors to a city (tourist) seek cultural institutions, entities or organizations as their destinations [for] sources of entertainment when they travel.”</p> <p>“The attractiveness of a destination based on its cultural activities. [It is the] promotion of the arts to community visitors which encourages them to visit a community and attend events.”</p> <p>“[Encompasses] artistic and recreational events presented by a city- museums, performing arts, festivals and concerts.”</p> <p>“When audience members travel to a city specifically to attend a particular event, and they patronize other businesses while in the city.”</p> <p>“Travel with attendance at cultural events as a key component.”</p>

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“Traveling to a location for an educational or ‘art’ event, music, play, museum, story telling.”

“The pursuit of experiencing a certain locale's way of life by someone from outside of the area, especially as it pertains to leisure activities [available] specifically available there and less available elsewhere; for example, ethnic dining, the fine arts, or specialty shopping.”

Question 4 | Do you perceive a link between arts advocacy and cultural tourism?

Response

0, 0% selected	no correlation
1, 10% selected	little correlation
5, 50% selected	some correlation
4, 40% selected	definite correlation

Question 5 | Is your organization pleased with its current marketing initiatives?

Response

6, 60% selected	we have sparse resources for marketing, but are doing the best we can
0, 0% selected	somewhat please, but changes need to be made
3, 30% selected	initiatives could be revisited and strengthened
1, 10% selected	yes, we have a strong marketing plan which is very effective

Question 6 | How many individuals are employed within your organization’s marketing department?

Response

4, 40% selected	just one, less than half time
1, 10% selected	one, full time
1, 10% selected	two, part or full time
1, 10% selected	three to five part or full time
3, 30% selected	no paid staff, all volunteers

Question 7 | Do you think the arts in Omaha receive adequate media coverage?

Response

3, 30% selected	no, the arts receive very little coverage
2, 20% selected	the arts receive moderate coverage
1, 10% selected	the arts receive comparable coverage
3, 30% selected	the arts are very well covered by local media

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Question 8 | Whose responsibility do you believe it is to inform visitors and the general local public about Omaha arts and culture? Check each that apply:

Response

9 selected	each individual organization
6 selected	local and regional arts agencies
8 selected	visitors and tourism bureaus
7 selected	local Chamber of Commerce
8 selected	local media

Question 9 | The arts and cultural organizations of Omaha would benefit from collaborations with the local tourism industry:

Response

1, 10% selected	I disagree, the two are non-related
0, 0% selected	I disagree, the two are best kept separate
9, 90% selected	I agree, both parties would benefit
0, 0% selected	there are already successful collaborations between Omaha arts and tourism

Question 10 | Do you believe it would be beneficial for the arts and tourism sectors in the greater Omaha metropolitan to establish one main avenue for communicating information?

Response

1, 10% selected	no, not at all
7, 70% selected	perhaps, but I don't see the logistics playing out
1, 10% selected	yes, it would be a more efficient means of getting and receiving information
1, 10% selected	communication between sectors is currently not a problem

Question 11 | Does your organization share participation numbers with any other arts or tourism organization? If so, which?

Response

7, 70% selected	no
3, 3% selected	yes: Douglas County Tourism through grant report, Omaha Tourism Bureau, Omaha World Herald, NAC through grant report

Question 12 | Does your organization supply printed materials or event reminders to any local visitor's bureau?

Response

4, 44% selected	no
5, 56% selected	yes

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Question 13 |

Please describe what you perceive would be gained by establishing a central line of communication between the arts and tourism in Omaha:

Responses

“It would give a critical mass to the appeal of Omaha-Look! There’s tons to do and see there, let’s make a weekend of it!”

“If we had more time and man power we would benefit.”

“Greater awareness of what arts organizations in Omaha are offering to an audience outside the borders of Nebraska.”

“Visitors don’t want to sit in a hotel room on vacation. Showing people options of arts events in the city would send a favorable of the city (lots to do) and could encourage people to attend an event that is not available in their hometown (this would open everyone’s view of arts activities- exposing people to more than just an art gallery.”

“Complete listing of opportunities.”

“More awareness/perhaps better attendance.”

Question 14 |

Please describe what risks would be associated with establishing a central line of communication between the arts and tourism in Omaha:

Responses

“The individual organization would lose control of how they are promoted.”

“Being overshadowed by the larger arts organizations.”

“Continuity/consistency- ensuring that every event from every arts organization was being communicated and then promoted by the tourism agency would be a major challenge. Efficiency and a full-time communications director on the tourism side would be essential.”

“Smaller organizations getting lost in the bureaucracy.”

“Losing other modes of event notification which are better suited. Streamlining marketing efforts into modes our audiences are unaccustomed to risks confusing the audiences’ primary source of information. While we value our out-of-town audience, I don’t see how the Omaha

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Visitor's Bureau would help us attract audiences from a 50-mile radius, our most promising growth market."

Question 15 |

Do you perceive that your relationship with the NAC has increased your visibility as an arts organization within the local community and state?

Response

0, 0% selected
2, 22% selected
2, 22% selected
5, 56% selected

our organization has little affiliation with the NAC
the NAC does little in promoting our organization
the NAC receives all of our marketing materials
the NAC is integral in making our presence known in the community

Question 16 |

In your opinion, do you believe that there is more the NAC could do to promote visibility and advocacy for arts and culture in the region?

Response

1, 14% selected
4, 57% selected
2, 29% selected

no, it is not the NAC's responsibility
no, the NAC is doing a more than adequate job
yes, the NAC could do the following: links on their website;
the NAC has a very narrow vision of arts projects for the state. They need to move out of the box and support varied and inventive projects not just classical music concerts.

Question 17 |

Please describe perceived risks associated with sharing arts participation numbers with local tourism institutions:

Responses

"It might make us feel even smaller than we are."

"There are no risks, arts organization in the area must learn to work together- this will only benefit the community and give more exposure to the arts. And the more tourist options in a city, the city will become a bigger tourist destination."

"Many small but vital arts organizations could be perceived as insignificant."

**Appendix E.1:
Questionnaire Recruitment Letter**

February 20, 2007

Name
Address
City/State/Zip

Dear <Potential Participant>:

You are invited to participate in a research project titled "Framing the Value of the Arts through Cultural Tourism: A Case Study on the Potential Role of the Nebraska Arts Council in Omaha Cultural Tourism," conducted by Lindsey Rentz, master's candidate in the University of Oregon's Arts and Administration Program. The purpose of this study is to examine the role of the Nebraska Arts Council in Omaha cultural tourism, in order to identify current and potential collaborations with the tourism industry.

Although many state arts agencies have successful strategies linking arts and tourism sectors, relatively little is documented on how the Nebraska Arts Council supports local and regional cultural tourism. It is hoped that an understanding of this potential relationship might provide opportunities in which the Nebraska Arts Council, affiliated organizations, and local tourism goals align to create one central message to the public and legislature about the value of Nebraska arts and culture.

You were selected to participate in this study because of your roll at <Organization>, and your experiences and expertise pertinent to cultural tourism and arts marketing in Omaha, Nebraska. This study is completely voluntary. You can choose to be in the study or not. If you decide to take part, you will be asked to complete the enclosed questionnaire, which will take approximately twenty to thirty minutes of your time. Any responses you provide to the survey will remain confidential.

I anticipate that the results of this research project will be of value, as Omaha metropolitan area tourism and arts sectors might gain useful information about respective entities. Furthermore, this study is important and relevant to the field of arts administration on a national level, because it will fill gaps of knowledge about Nebraska, propelling research in arts partnerships associated with state arts agencies forward. However, I cannot guarantee that you personally will receive any benefits from this research.

If you would like to participate in this research study, please complete the attached questionnaire. Once you are finished, please make a copy to retain for your records. Return the original document in the enclosed envelope, postmarked no later than March 23, 2007.

If you have any questions, please feel free to contact me at (541) 346-7497 or lindsey.rentz@gmail.com, or Dr. Patricia Dewey at (541) 346-2050. Any questions regarding your rights as a research participant should be directed to the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Thank you in advance for your interest and consideration.
Sincerely,

Lindsey M. Rentz
1450 E 18th Ave. Apt. 5
Eugene, OR 97403

**Appendix E.2:
Interview Recruitment Letter**

February 20, 2007

Name
Address
City/State/Zip

Dear <Potential Participant>:

You are invited to participate in a research project titled "Framing the Value of the Arts through Cultural Tourism: A Case Study on the Potential Role of the Nebraska Arts Council in Omaha Cultural Tourism," conducted by Lindsey Rentz, master's candidate in the University of Oregon's Arts and Administration Program. The purpose of this study is to examine the role of the Nebraska Arts Council in Omaha cultural tourism, in order to identify current and potential collaborations with the tourism industry.

Although many state arts agencies have successful strategies linking arts and tourism sectors, relatively little is documented on how the Nebraska Arts Council supports local and regional cultural tourism. It is hoped that an understanding of this potential relationship might provide opportunities in which the Nebraska Arts Council, affiliated organizations, and local tourism goals align to create one central message to the public and legislature about the value of Nebraska arts and culture.

You were selected to participate in this study because of your administrative role at <Organization>, and your experiences and expertise pertinent to cultural tourism and arts marketing in Omaha, Nebraska. If you decide to take part in this research project, you will be asked to participate in a telephone or electronic interview, lasting approximately one hour, during late February or March of 2007. Interview questions are enclosed in this packet for your consideration. The format of the interview will be whatever you are most comfortable with and will be scheduled at your convenience. In the event that a phone interview is selected, with your permission, I will use an audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email. Opinions expressed in the interview will be used in the final research document, available in the Arts and Administration Resource Room at the University of Oregon School of Architecture and Allied Arts, and presented to Arts and Administration students and faculty in May of 2007. These opinions will not be confidential, as the final research document will utilize your name and affiliated organization.

I anticipate that the results of this research project will be of value, as Omaha metropolitan area tourism and arts sectors might gain useful information about respective entities. Furthermore, this study is important and relevant to the field of arts administration on a national level, because it will fill gaps of knowledge about Nebraska, propelling research in arts partnerships associated with state arts agencies forward. However, I cannot guarantee that you personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at (541) 346-7497 or lindsey.rentz@gmail.com, or Dr. Patricia Dewey at (541) 346-2050. Any questions regarding your rights as a research participant should be directed to the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.

Sincerely,

Lindsey M. Rentz

**Appendix E.3:
Interview Consent Form**

Research Protocol Number: X359-07

**Framing the Value of the Arts through Cultural Tourism: A Case Study on the
Potential Role of the Nebraska Arts Council in Omaha Cultural Tourism**

Lindsey M. Rentz, Principal Investigator

University of Oregon Arts and Administration Program

Dear <Participant>:

You were selected to participate in this study because of your administrative role at <Organization>, and your experiences and expertise pertinent to cultural tourism and arts marketing in Omaha, Nebraska. Data collected from your interview will be utilized in Lindsey M. Rentz's final research project for partial fulfillment of a Master's Degree in Arts and Administration from the University of Oregon, Eugene. Copies of the final document will be available in the University's Knight Library, as well as in the Arts and Administration Resource Room, at the School of Architecture and Allied Arts. Additionally, the information will be presented to Arts and Administration students and faculty in May of 2007.

Your consent to participate in this interview, as indicated by your signature, demonstrates your willingness to have your opinions used in the final research document, and your name and affiliated organization made known. It may be advisable to obtain permission to participate in this interview to avoid potential social or economic risks related to speaking as a representative of your institution. Your participation is voluntary. Your decision whether or not to participate will not affect your relationship with the University of Oregon or its affiliated Arts and Administration Program. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty.

I anticipate that the results of this research project will be of value, as Omaha metropolitan area tourism and arts sectors might gain useful information about respective entities. Furthermore, this study is important and relevant to the field of arts administration on a national level, because it will fill gaps of knowledge about Nebraska, propelling research in arts partnerships associated with state arts agencies forward. However, I cannot guarantee that you personally will receive any benefits from this research.

Please read and initial each of the following statements to indicate your consent:

_____ I consent to the use of audiotapes and note taking during my interview.

_____ I consent to my identification as a participant in this study.

_____ I consent to the potential use of quotations from the interview.

_____ I consent to the use of information I provide regarding the organization with which I am associated.

(CONTINUED)

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_____ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies.

Print Name: _____

Signature: _____ Date: _____

Thank you for your interest and participation in this study.

Sincerely,

Lindsey M. Rentz
1450 E 18th Ave. Apt. 5
Eugene, OR 97403
(541) 346-7497
lindsey.rentz@gmail.com

**Appendix F:
Vermont Arts Council Cultural Tourism Planning Checklist**

PROJECT/PRODUCT TITLE:		
What do we want to do?	HAVE WE?	NOTES
	Defined what we are aiming to achieve – in the short term – in the long term	
	Established goals – in the short term? – in the long term?	
	Defined why we need to do this (is a cultural tourism project a right fit for our organization and our community)	
	Identified what time frames /timeline we are working to	
Who needs to be involved?	HAVE WE?	NOTES
	Identified the key stakeholder groups	
	Considered when and how people should be involved and invited	
	Worked out how to develop effective partnerships and collaborations	
What do we know?	HAVE WE?	NOTES
	Identified existing sources of information relevant to the cultural tourism product	
	Reviewed and summarized data on the current and potential market for tourism (hotel, restaurant, retail, visitors center etc.)	
	Determined the key arts/cultural assets and themes	

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CULTURAL TOURISM PLANNING CHECKLIST		
	HAVE WE?	NOTES
What do we need to know?	Identified: Staffing/HR Funding Budget-income/expense Marketing/Media/PR Evaluation methods Community Sustainability Economic impact potential Infrastructure	
	HAVE WE?	NOTES
What makes this place/region/product special?	Identified and articulated what is special about the place/region/product Established how its special values are recognized and communicated Established whether further potential exists to use these special values in tourism interpretation Taken steps to preserve and protect	
	HAVE WE?	NOTES
What are the Issues? and/or challenges	Identified and understood the key issues (past and present) affecting region, place, and/or cultural tourism product	
	HAVE WE?	NOTES
How should we address the issues?	Used further analysis to clarify and prioritize issues Prepared a succinct summary of the outcomes of the analysis Gained consensus among partners and collaborators	

Cultural Tourism Partnerships: Avenues for Dialogue

CULTURAL TOURISM PLANNING CHECKLIST		
	HAVE WE?	NOTES
What are our ideas?	Further refined ideas and if needed developed options	
	Worked through ideas with key stakeholders and decision makers	
	Sought agreement on preferred options with partners or key stakeholders	
	Presented ideas in a clear and logical form	
	HAVE WE?	NOTES
How do we make it happen?	Developed goals and objectives	
	Developed actions to implement ideas	
	Developed work plans and timelines to support action	
	Ensured actions are included in other plans and strategies as necessary	
	Developed a strong marketing component	
	Developed monitoring and evaluation methods	
	Considered additional factors that will influence implementing the project	
	HAVE WE?	NOTES
Other thoughts?		

"Cultural Tourism: Bridging America Through Partnerships in Arts, Tourism and Economic Development"

Plan for successful cultural tourism programs

Cultural tourism and heritage development initiatives are being developed or are underway in hundreds of communities throughout the country. While the programs and the communities may be different, successful initiatives pursue sustainable development. The following 10 considerations will help to guide successful cultural tourism programs.

1. Visitor experiences and attractions provide genuine entertainment and educational value.
2. Sites and attractions have been developed to preserve their authenticity.
3. Visitor safety, convenience and value are paramount concerns.
4. Visitation is viewed as an important part of the local and regional economy.
5. Business and employment opportunities accrue in the communities where cultural tourism development occurs.
6. Visitors travel a "circuit," spreading the number of visitors among attractions so that less visited sites still get their share of visitors, and more popular places are not adversely affected by over-visitation.
7. A regional pride and identity exists among residents which are interpreted in its many facets at area attractions.
8. An understanding exists that tourism requires both accomplished hosts and visitors.
9. The community's hospitality is genuine.
10. The best promotion is that provided by the recommendations of the region's residents.

Where participation in cultural and civic life is cherished and considered by residents, businesses and public officials as vital to not only advance economic development, but to enhance the quality of life in communities.

Source

Louise Glickman (1997) "Cultural Tourism: Bridging America Through Partnerships in Arts, Tourism and Economic Development"
Americans for the Arts Monograph, Volume 1, Number 1.
